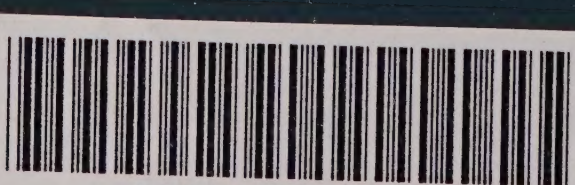

22101595564

ZH.AK(2)

WELLCOME
LIBRARY
General Collections
M
4148

Frontispiece

DISH OF ITALIAN MAJOLICA

OF THE FIFTEENTH CENTURY

(*See p.* 279).

59325

A Dictionary of Terms in Art.

EDITED AND ILLUSTRATED BY

F. W. FAIRHOLT, F.S.A.

WITH

Five Hundred Engravings

ON WOOD

LONDON:
WILLIAM GLAISHER,
265, HIGH HOLBORN,
W.C.
1903.

ZH. AK (2)

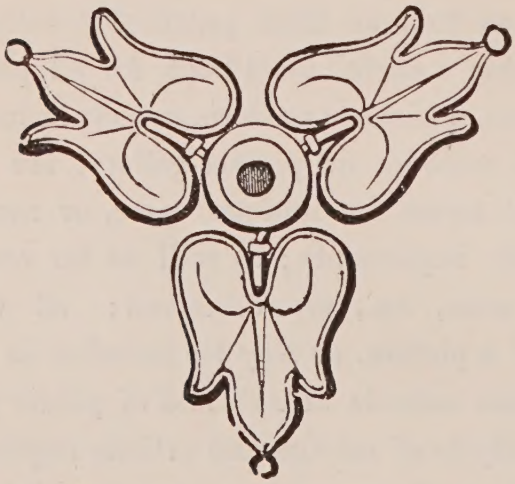
WELLCOME
HISTORICAL
MEDICAL
LIBRARY

PREFACE.

The somewhat discursive character of a work like the present, which is devoted to a brief illustrative explanation of all such phraseology as may properly be called "the language of the Arts," demands at its outset some few words descriptive of its character and object.

The plan embraced in the present work includes all such terms as are generally employed in painting, sculpture, and engraving, whether descriptive of real objects, or the principles of action which rule the mind and guide the hand of the artist. It thus comprises the Æsthetics of Art, as well as their practical results. But as it is desirable to make this a useful hand-book for all persons interested in Art, all such terms, ancient or modern, as may be used in describing the contents of a museum or picture-gallery, are here explained. Thus, the technical terms for antique vases, or mediæval pottery; sacred and domestic implements; as well as for costume, civil and military, armour, arms, &c., are described; all which form the component parts of a picture, or may be included in its description; notices of the various schools of Art, and of public picture-galleries in England; an analysis of colours and artistic implements; descriptions of ornamental woods or precious stones; a brief notice of the saints and their symbols; such manufacturing processes as call Art to their aid, or such terms in architecture and the cognate arts as are necessarily used in general Art. Other works may be consulted with advantage by the student who wishes for detailed information on any particular branch of these—such as Costume, Architecture, Heraldry

&c.: to all such subjects books have been devoted, sufficiently lucid, and embellished with illustrative engravings; throughout this Dictionary, such books have been carefully indicated in foot-notes, as a further guide to the student; our principal object being to include only those terms which are generally and familiarly used, leaving the most abstruse for the pages of such volumes as may be more properly devoted to explanations which would exceed our regulated space, and belong rather to *peculiar* than to *general* Art. Thus, while this Dictionary exhibits a somewhat wide range of subject, the restrictive limit embodied in its title will prevent its resemblance to any other; giving it a completeness and utility as a general reference-book to all students or amateurs of the Fine Arts.

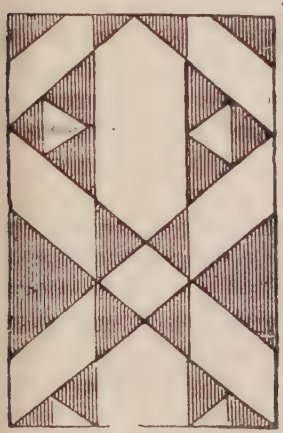


A

DICTIONARY OF TERMS IN ART.

ABA—ABO.

ABACULUS. (*Lat.*) A small tile of glass, marble, or other substance, of various colours, used in making ornamental patterns in mosaic pavements. The engraving represents a pavement of such various shaped tiles placed together, and forming a continuous geometric pattern, and is part of a pavement discovered at Herculaneum. The use of tiles in churches and public buildings has been much resorted to in the present age; its restoration is indeed one of the more marked features of the time; and imitations of ancient examples have been made in great perfection.



ABACUS. (*Lat.*) A rectangular slab of marble, stone, porcelain, &c., of various colours, used for coating the walls of rooms, either in panels or over the whole surface.

ABEZZO. (Olio di Abezzo. *Ital.*) The resin which exudes from the *Terebintha abietina*, Off.; the *Pinus picea*, or silver fir of Linnæus; the *abete* of the Italians; the *sapin* of the French. Diluted with naptha, drying linseed, or nut oil, it forms an excellent varnish. It was also called Strasburg Turpentine.

ABNORMAL. Contrary to the natural condition. In Art, the term *abnormal* is applied to everything that deviates from the rules of good taste, and is analogous to *tasteless*, and *overcharged*.

ABOLLA. A loose woollen cloak made of a rectangular or square piece of cloth, of similar form and use as the Toga, but smaller, and is almost identical with the Pallium: it was fastened upon the top of the shoulder, or under the neck, by a brooch or Fibula. Although originally worn by the Roman soldiers, it subsequently became part of the ordinary costume of civilians of all classes. It differs very little from the Sagum, but was of smaller dimensions and much finer material. Our illustration exhibits its ordinary form, as given on a Roman bas-relief.

ABOZZO. (*Ital.*) The first sketch or dead colouring, to which the French give the term *frotté*; the term is applied indiscriminately, whether the sketch is made

in one colour, as umber, or whether the colours are thinly applied, or rubbed in as they are intended to remain when the picture is finished.

ABSOLUTE. Whatever is in all respects unlimited and uncontrolled in its own nature: it is opposed to the *relative*, and to whatever exists only conditionally. Thus, the absolute is the principle of entire completion, the universal idea and fundamental principle of all things. The question of absolute beauty, *i.e.* the prototype of the beautiful, is the most important within the reach of Art, involving the foundation of Æsthetics, and of the philosophy of the beautiful.

ABSORBED. In Italian, *Prosciugato;* in French, *Embu.* When the oil with which a picture is painted has sunk into the ground or canvas, leaving the colour flat or dead, and the touches indistinct, it is said to be *absorbed.* This term is nearly synonymous with CHILLED, or SUNK IN.

ABSORBENT-GROUNDS are picture-grounds prepared in distemper upon either panel or canvas; they have the property of imbibing the redundant oil with which the pigments are mixed, of *impasting*, and are used principally for the sake of expedition.

ACADEMIC.—ACADEMY-FIGURE. In the first sense, we call a figure of academic proportions when it is of little less than half the size of nature, such as it is the custom for pupils to draw from the antique and from life; any figure in an attitude conventional, or resembling those chosen in life-academies for the purpose of displaying to the students muscular action, form, and colour, to the greatest advantage. In the second sense, we employ the term Academy-figure to describe in a composition a figure which the artist has selected and posed with skill, in such a manner as to exhibit his taste in design, but without strict regard to the character of the personage and the voluntary action of the subject of the picture or statue. Sometimes ACADEMY-FIGURE is understood to be one in which the action is constrained, and the parts without mutual connection with each other, as frequently happens to those who model from a study which was only intended to exhibit the development of certain muscles or members of the body. ACADEMY-FIGURE is also the name by which we designate a figure drawn, painted, or modelled from the nude solely, without any other intention than that of studying the human form, and as a part of academic studies.

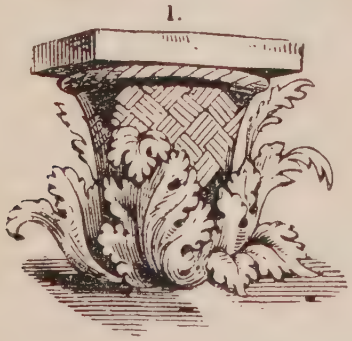
ACADEMICIAN. One who is a member of a society called Academy, which has for the object of its discourses and labours the Arts, Sciences, and general Literature; and to whom the care and cultivation of these objects is, in some degree, intrusted.

ACADEMY. This term was applied to all great schools, scientific societies, and institutions. It was first given to schools of Art in Italy, the earliest being the old Florentine Academy, which was only a kind of learned Æsthetic Society, founded by the Venetian painters in 1345, under the title of "the Society of St. Luke," which was greatly encouraged by the Government, and protected by the important and princely house of Medici. We must mention the Academy of San Luca, still existing at Rome, founded by Frederick Zucchero in 1593; but whose real existence, after slumbering a hundred years, began with Marratti. Of the early Academies for the study of Art we may note that at Milan, attributed to Leonardo da Vinci, but existing previous to his birth. In 1391, the French artists, in imitation of their Florentine brethren, formed themselves into a Society, called also the Academy of St. Luke, which was elevated, in 1648, by Louis XIV. into the Paris "Royal Academy of Painting;" the same sovereign founding also a Royal Academy of Architecture in 1671. The most ancient German Academy is that at Nuremberg, founded in 1662. That at Berlin was first estab'ished in 1694; that at Dresden in 1697. At Padua, an Academy of Painting was founded in 1710; another at Bologna, in 1712; at Augsburg, in the same year; at Parma, in 1716; at Vienna, in 1726; at

Madrid, in 1752; at Copenhagen, in 1754; at St. Petersburgh, in 1757; at Manheim, in the same year; at Stuttgard, in 1761; at Brussels, in 1770; at Munich, in the same year; at Cassel, in 1775; at Mantua, in 1769; at Turin, in 1777; at Bordeaux, in 1781; and at Weimar, in the same year. There are also old-established schools at Leipsig, Ghent, Bruges, Antwerp, &c., whose date is not so clearly ascertained, but which are of that early foundation to be expected in that important home of the Arts in the middle ages. In Edinburgh, an Academy was founded in 1754; but we possessed in London nothing of the kind till George III. founded the present Royal Academy in 1768; which was the triumphant result of a long struggle by a body of artists, who, early in the century, established a school principally for the advantage of drawing from the living model. The first public exhibition of English Art was in April, 1760, in the rooms of the Society of Arts, the admission being free, and the catalogue sixpence; the following year, the catalogue was raised to a shilling, and no admission without its purchase; the third exhibition was at once charged an admission-fee of one shilling; and so it has since continued. The first President was Sir Joshua Reynolds.*

ACANTHUS. The bear's claw: a plant used in Greece and Italy on account of its

1.



beautiful indented leaves and graceful growth for garden plots, and also in works of Art for the borders of embroidered garments, the edges of vases, for wreaths round drinking-cups; and in Architecture for ornamenting the capitals of columns,* particularly those of the Corinthian order, and the Roman, or Composite, which sprang from it. The type of the Corinthian capital may be found on numerous Egyptian capitals, which resemble it, as is shown in the annexed woodcut. The decoration is here also obtained from a study of the vegetable tribe.†

2.

ACCESSORIES. Objects and materials independent of the figure in a picture, and which, without being essential to the composition, are nevertheless useful, whether under the picturesque relation, to fill up those parts that without them would appear naked, to establish a balance between the masses, to form the contrast, to contribute to the harmony of colours, and so add to the splendour and richness of a picture; or, under the relation of poetic composition, to facilitate the understanding of the subject, recalling some one of the circumstances which have preceded, or which will follow the action; to make known the con-

* See SCHOOLS OF ART.

* Fig. 1 illustrates the fancied origin of the Corinthian capital in Greece. An offering to the manes of a dead child was placed over its grave, and covered with a tile, to protect it from birds. The basket stood upon the root of an acanthus, and the plant grew and spread its leaves around it, thus suggesting the form of the capital. Fig. 2 shows that the idea of constructing a capital from the leaves of a plant is much more ancient. The leaves of the palm are here chosen, and its form and disposition adapted without much change to the necessities of a capital. It is from the Temple of Edfou, in Egypt, but there are several other ancient Egyptian buildings which exhibit the same thing.

† The cultivated acanthus (*acanthus mollis*) was that adopted in Greece and Italy for artistic decoration, in which countries it grew spontaneously. The more modern gothic architects, sculptors, and painters adopted the wild and prickly acanthus (*acanthus spinosa*) as according better with the sharp lines and geometric forms prevailing in their School of Art.

dition and habits of the figures; to characterise their general manners, and, through them, the age and country in which the action takes place, &c.; such are draperies variously adjusted, trophies affixed to the walls, devices, sculptured divinities, furniture, carpets, lamps, groups of vases, arms, utensils, &c. Every object and material, not absolutely necessary to the direct narrative, is *accessory*. Of a painter who employs and executes these objects effectively we say that he is successful in his accessories, which also includes all the parts of the adjustment of the figures, the draperies excepted. Some authors rank among the accessories all which is not an essential part of the subject of the composition, as well as the figures which are not necessary to the action; but in this sense the word accessory is used adjectively, ceases to be technical, and takes a general acceptation.*

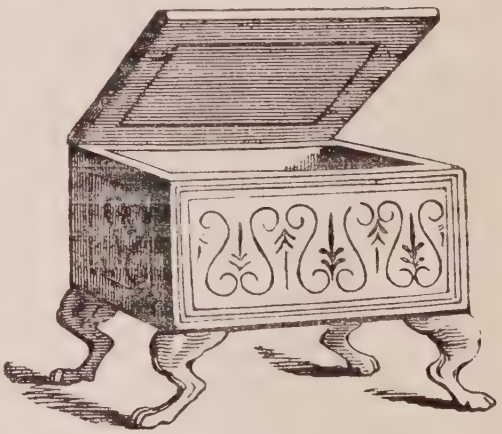
ACCIDENTAL COLOUR is the name given to that which an object appears to have when seen by an eye which at the time is strongly affected by some particular colour: thus, if we look for a short time upon any bright object, such as a wafer on a sheet of paper, and then direct the eye to another part of the paper, a similar wafer will be seen, but of a different colour, and this will always be what is called its COMPLEMENTARY or ACCIDENTAL COLOUR; thus, if the wafer be *blue*, the imaginary spot will be *orange;* if *red*, it will be changed into *green; yellow*, it will appear *purple*. The elucidation of this interesting subject belongs to the science of Optics.

ACCIDENTAL LIGHT. Secondary lights, which are not accounted for by the prevalent effect; effects of light other than ordinary daylight, such as the rays of the sun darting through a cloud, or between the leaves of a thicket of trees, or such as penetrates through an opening into a chamber otherwise obscure; the effect of moonlight, candlelight, or burning bodies.

ACCIDENTAL POINTS. *In perspective*, vanishing points that do not fall on the horizontal line.

ACCIDENTALS are those unusual effects of strong light and shade in a picture, produced by the introduction of the representations of artificial light, such as those proceeding from a fire, or candle, &c.* In landscape the term is applied to the representation of such effects as may be supposed to be transient, whether of light or shadow.

ACERRA. (*Lat.*) An incense-box of a square form, used by the Romans at their sacrifices, and particularly at feasts and



funerals; like all vessels used at sacrifices, it is of importance in Art, and is met with on many bas-reliefs. According to Festus,

* "In the early ages of Art, few accessories were employed, and those of the simplest kind; but, in later times, the accessories have become more and more important, till we find the figures which tell the story merely accessories in a landscape or piece of architecture, as in Wilson's 'Niobe,' (N. G. 110), in Caravaggio's picture of 'Christ and his Disciples at Emmaus,' (N. G. 172), the supper on the table, which is a mere circumstance, divides our attention with the principal action. When accessories are introduced without any meaning or motive, and in direct opposition to the sentiment of the subject, it is an instance of bad taste. Paul Veronese perpetually sinned in this manner, as did Rubens, and as do, generally, the Dutch and Flemish painters. Hogarth is very remarkable for the ingenious use of accessories, though apt to overload with them his subject for the sake of being intelligible."—*Mrs. Jamieson.*

* In the celebrated "Notte" of Correggio is a fine instance of an *accidental*, in which the light appears to emanate from the infant Jesus. In almost all Rembrandt's pictures these effects are exhibited in a very striking manner.

the Acerra was also a small portable altar on which incense was burnt to the dead; but Virgil and Ovid mention it as a box in which the incense was kept;* the twelve tables of the law forbade the use of the Acerra as an unnecessary luxury. *Acerra thuraria* is the vessel used in the church to keep the incense in.

ACETABULUM. (*Lat.*) In Roman antiquities, a vessel of porcelain, silver, bronze, or gold, in the form of a goblet or tea-cup,† in which vinegar and other liquids were brought to table: also the goblet which the Roman jugglers (Acetabularii) used. Properly the word means a measure, and corresponds to the Greek *Oxybaphon*.

ACHROMATIC. A term derived from the Greek, signifying "free from colour." Objects viewed through a lens in which no provision is made for the correction of the chromatic aberration—that is, through a single piece of glass—are always fringed with colours. An *Achromatic* lens is a combination of two dissimilar glasses, as crown and flint glass, so arranged that the coloured or chromatic aberration of the rays passing through a single glass is corrected, and the light passes undecomposed, and is therefore free from colour. The better class of telescopes and similar optical instruments have always Achromatic lenses; and in the camera obscura, when used for photographic purposes, Achromatic lenses are indispensable.

ACINACES. A short straight dagger, worn on the right side, peculiar to the Scythians, Medes, and Persians. It is seen on the figure of a Persian prince in the celebrated Pompeian mosaic of the Battle of Issus. This weapon was not a sword, but a dagger, and worn on the opposite side of the body to that weapon, suspended from a belt round the waist, so as to hang against the right thigh. Our illustration is copied from Ker Porter's plates of the Persepolitan Sculptures, among which are numerous examples of this peculiar mode of wearing the dagger, which appears to have been entirely confined to the Eastern nations.

ACKETON. (*Fr.*) A quilted leathern jacket worn under the armour, probably derived from the Asiatics at the time of the Crusades. The Greek term for a tunic is *ho-kiton*, whence the numerous corruptions, *hoketon*, *hauqueton*, *hauketon*, *aketon*, *actione*, *acton*, &c.

ACROLITHES. (*Gr.*) Extremities of stone. Those statues of the earlier Greek artists, which were made of wood and stone. The sculptors antecedent to Phidias, says Vitruvius, made only the extremities of their statues of marble; the head, hands, and feet were of stone, while the body was of bronze or gilt wood; and, in order to make the extremities conspicuous, the whitest marble was selected. It is an error to suppose that these Acrolithes were invented by the latter artists to give greater variety to their work, and to lessen its cost. These statues certainly belong to the early age of Hellenic Art, in the first efforts of which marble was only used for the extremities; but, as skill increased, the figures were formed entirely of that material. Acrolithes existed long before the time of Phidias, who executed a Pallas

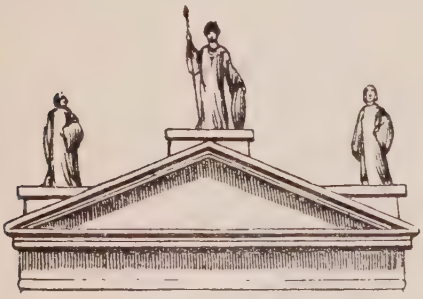
* Our cut exhibits the Acerra as a box with a lid, and standing on legs fashioned like those of an animal. It occurs in a bas-relief, representing sacrificial implements, preserved in the Museum of the Capitol at Rome.

† An utensil of this kind is represented in the cut. The original is preserved in the Museum at Naples, and is of a fine red clay, with its name inscribed beneath it.

at Plateæ in this style. The Greek artists departed only by degrees from the wood first in use. To the clothed or even gilded bodies of wood were attached arms and feet of stone; ivory also was joined to the wood, or it was entirely overlaid with gold.—*Vide* MULLER'S *Ancient Art and its Remains.*

ACROPOLIS. A walled city on the summit of a hill; the citadel on the top of a rock, which usually included the most sacred buildings. The Acropolis at Athens was built on the highest point of the mountain, and contained the famous temple of Minerva (the Parthenon) and the sacred statue of the goddess. It was accessible from one point only. All ancient hill cities in Asia Minor had an Acropolis.

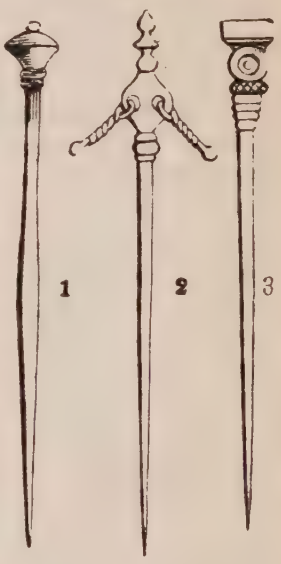
ACROTERIA. A Greek word, generally used to signify the pedestals placed



on the summit and angles of a pediment, to receive statues or other ornamental figures. It sometimes means the wings, feet, or other extremities of a statue.

ACTION. The effect of a figure or figures acting together. In the general acceptation of this term, it signifies the principal event which forms the subject of a picture or bas-relief. We also say that a certain figure or personage takes, or does not take, part in the action; and that a figure has action when it has the attitude, muscularity, and physiognomical expression of a person acting naturally, giving the idea of an action more or less vivid.

ACUS. A Latin term, signifying a pin or needle, represented in ancient works of Art as employed in dressing the hair (*Acus comataria*), and in fastening garments. They were made of various metals, wood and ivory, and varied in length from an inch and a half to eight inches. Numerous examples are found in the works of Art taken from Pompeii. It also signified a needle for sewing, and the tongue of a brooch or buckle. Our cut represents three Roman hair-pins. The first is of bone of the most ordinary form, and about six inches in length. The second is of bronze with ornamental pendants, and was recently discovered in the ruins of a Roman villa, at Hartlip, Kent. The third is of bronze, and was found in London.



ADHERENCE. The effect of those parts of a picture which, wanting relief, are not detached, and hence appear adhering to the canvas or surface.

ADJUSTMENT, in a picture, is the manner in which draperies are chosen, arranged, and disposed.

ADRIAN, ST., in Christian Art, is represented armed, with an anvil at his feet or in his arms, and occasionally with a sword or an axe lying beside it. The anvil is the appropriate attribute of St. Adrian, who suffered martyrdom, having his limbs cut off on a smith's anvil, and being afterwards beheaded. St. Adrian was the chief military saint of northern Europe for many ages, second only to St. George. He was regarded as the patron of all soldiers, and the protector against the plague. He has not been a popular subject with artists. St. Adrian is the patron saint of the Flemish brewers.

ADVENTITIOUS. That which does not properly belong to a subject, but which is adopted in a picture or other work of Art to give it additional power or effect.

ÆDICULA. A small house, or a dimi-

nutive temple; the model held by the figure of a founder of a temple or church. Sometimes the tabernacle or niche in which a statue or an altar was placed.

ÆGICRANES. (*Gr.*) The heads or skulls of rams, adopted in classic sculpture as a decoration for temples and altars.

ÆGIS. (*Gr.*) In its primary sense, this word means a goat-skin, which, besides other skins, the primitive inhabitants of Greece used as an article of clothing and for defence. According to Homer, the shield of Jupiter was covered with the hide of the goat Amalthea. It was worn over the back, and tied by the front legs over the breast, but as this condition was too rude for ideal sculpture, it was transformed by the artists of Greece into a breastplate of small and elegant proportions, covered with scales to imitate armour, edged with serpents, and bearing in the centre a Gorgon's head.* Subsequently it was used to designate the ordinary cuirass worn by persons of distinction, of which the armed statue of Hadrian in the British Museum is an example.

ÆRIAL. This term is employed particularly to specify that part of perspective resulting from the interposition of the atmosphere between the object and the eye of the spectator; the gradation of the distinctness of form and colour.

ÆRIAL FIGURES are those by which painters seek to represent the fabled inhabitants of the air: dreams, demons, genii, gnomes, such as are conceived in the brains of poets and philosophers. In these figures the painter dispenses with, as far as his art permits, the weight, solidity, and opacity of bodies, and of the effort necessary to action.

ÆRIAL PERSPECTIVE is that branch of the science of Perspective which treats of the diminution of the intensity of colours of objects receding from the eye, in proportion to their distance from the spectator, and by which the interposition of the atmosphere is represented. Although subject to laws, it is more completely under the control of the painter than linear perspective. It enables him to keep the several objects in their respective situations, and to impart a natural reality to the most complicated scenes.*

ÆRUGO, ÆRUCA. The name given by the Romans to that bright green rust produced by the action of the atmosphere on bronze and other metals, of which copper is a component part, thereby increasing the beauty of statues, &c.; it varied according to the quality of the metal,† and was frequently imitated, on account of which we find the term ÆRUGO NOBILIS used in later times to distinguish the true from the factitious. This distinction arose at the period when the ancient art of coinage was invented. The CORINTHIAN BRASS, used for coins and small figures, took a bright green colour, so that a later ancient author speaks of *monetæ virides*—green money; but this coat, called by the Italians PATINA, was not so rapidly deposited on this brass as on the other metallic amalgamations. It is difficult to account for this, as we do not know exactly the mixture which the Corinthians used; but it was probably *silver* and *copper*. The beautiful

* The example we engrave is copied from an antique statue of Minerva, at Florence.

* "Ærial Perspective," says Burnet, "is made use of to designate those changes which take place in the appearance of objects either as to their receding or advancing, from the interposition of the atmosphere, therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature; but although the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination without perplexing or troubling the mind."

† It is sometimes found of a bright blue, vermilion, or rich brown; but most usually of a delicate green.

green on coins and small figures must have been produced by accidental circumstances, as it is not universal on those of the same date. There are but few large works on which the ÆRUGO is clear and smooth; the statues and busts in the Herculaneum Museum have a dark green colour, which is factitious, for they were found much damaged, and the means by which they were soldered destroying the Ærugo, it was artificially replaced. As the beauty of the colour increased with the age of the work, the ancients preferred the older statues to the more recent ones. Æruca, the artificial copper rust, was formed by the action of wine refuse upon copper; it is an acetate of copper (VERDIGRIS), while the genuine copper rust, Ærugo, is a carbonate of copper.

ÆS, (*Lat.*) CHALKOS, (*Gr.*) This word appears to be equivalent to our modern term *bronze*, the employment of which was very extensive among the ancients for money, vases, weapons, utensils, &c. It is frequently translated *brass;* by the Italians in the words *ottone* and *rame:* and by the French *airain;* but no ancient works of Art in brass similar to the modern composition of that name have yet been discovered. Brass is a compound of copper and zinc, while bronze is a mixture of copper and tin. See the articles, BRASS, BRONZE.

ÆS CYPRIUM. The name by which copper was first known to the ancients, afterwards it became *cyprium*, then *cuprum*.

ÆSTHETICS. A term derived from the Greek, denoting *feeling*, sentiment, imagination; originally adopted by the Germans, and now incorporated into the vocabulary of Art. By it is generally understood "the science of the beautiful" and its various modes of representation; its purpose is to lead the criticism of the beautiful back to the principle of reason; it is the science of deducing from their origin in nature or acquired taste the theoretical principles and elements which form artistic theories or practice. In beauty lies the soul of Art. Schelling declares that the province of Æsthetics is to develop systematically the manifold beautiful in every Art, as the one idea of the beautiful. But pure Æsthetics must be defined by one who is at the same time poet and philosopher: he will be able to give a theory suitable to the philosopher, and still more suitable to the artist. But as yet no philosophic poet has appeared to meet this demand. Schelling, the only philosopher of our time who rose to an active contemplation of the beautiful, and to whom all looked expectingly, gave, instead of Æsthetics, only an "Æsthetical confession;" this we find first developed in his admirable essay *On the Relation of the Plastic Arts to Nature*, which is invaluable as regards Æsthetics.*

ÆS USTUM, or CUPRUM USTUM, called also FERRETTA DI SPAGNA, was, according to Cesalpino, calcined copper, or the peroxide of that metal.

AFTER. This word is always used when speaking of any work modelled or drawn *after* the antique, *after* Raphael, or some other great master; or in copying an antique statue, &c. It simply characterises a work which, however excellent, is not *original.*† *After the manner* is a term also used for an *original* work, when it bears proof of being composed in imitation of the style of thought or execution adopted by a preceding artist.

AGATE. A stone much used by the ancients for gem engraving; the oriental Agate is semi-transparent; the occidental is opaque, of various tints, often veined with quartz and jasper. The stone obtained its name from the circumstance of great quantities being found in the river Achates, in Sicily. They were known as *Leucachates* when tinged with white; *Cerachates* when veined with *striæ* of a *waxen* hue; and

* Our limits do not permit of an extended examination of this interesting subject. The student may readily find further information on this head in the works of Hegel, Schelling, Herbart, and others, in German, and in the English translations of Schiller's *Æsthetic Letters*, Schlegel's *Æsthetic Works* &c.

† Of course there is one exception, when we speak of a study *after nature*.

Hæmachates when of a warm red or blood colour. Cameos are formed from these stones, when they possess two or more strata of colours; one of which is removed partially, and produces an additional effect, whether the work be raised for gems, or incuse for seals, &c.; one tint being used to relieve the other.

AGATHA, St., when represented as a martyr, is depicted crowned, with a long veil, and bearing the instruments of her cruel martyrdom, a pair of shears, with which her breasts were cut off. As patron saint, she bears in one hand a palm branch, and holding with the other a plate or salver, upon which is a female breast. The subject of her martyrdom has been treated by Sebastian del Piombo, Van Dyck, Parmigiano, and others.

AGGRAPPES. (*Fr.*) Hooks and eyes used in armour, or in ordinary costume.

AGNES, St. This saint is represented as a martyr, holding the palm-branch in her hand, with a lamb at her feet or in her arms, sometimes crowned with olives, and holding an olive-branch as well as the palm-branch. At Windsor is a splendid altar-piece by Domenichino, in which St. Agnes is represented as a young girl, standing, leaning on a pedestal, in rich costume, with her long hair confined by a tiara. An angel is descending with the palm-branch; another is caressing a lamb, her attribute, and symbol of her name and purity (*Agnus*, a lamb). In a picture, by Paul Veronese, at Venice, she appears as the patroness of maidenhood, and presents a nun to the Virgin Mary. Domenichino has also painted the martyrdom of St. Agnes, in which she is represented kneeling on a pile of faggots, the fire extinguished, and the executioner about to slay her with a sword. Representations of St. Agnes in Christian Art are of the highest antiquity, as high almost as those of the evangelists and apostles; but the introduction of the lamb as an attribute is an addition of modern times, when she became recognised as the patroness of maidenhood and maidenly modesty.

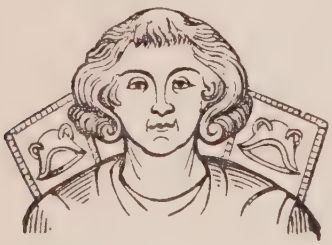
AGNUS DEI (Lamb of God). The figure of the Saviour under the form of a Lamb, in accordance with the symbolical words of St. John. The holy lamb bears a staff headed with a Greek cross, and his head is surrounded by a nimbus, also taking the form of a cross, within the arms of which occasionally appear smaller crosses, thus duplicating the prevailing idea of the whole symbolization—the glory of the Lamb through the redemption of the world. This sacred figure is so represented in our

engraving from an Italian sculpture of the tenth century, published by M. Didron in his *Iconographie Chrétienne*. The name is also given to the oval medallions, which are made either from the wax of the consecrated Easter candles or of the wafer dough. They are also sometimes made of silver, and have on one side the Lamb, with the banner of Victory, or St. John, and on the other the picture of some saint. They were first made about the fourteenth century, and, being supposed to prevent misfortune, were consecrated by each new Pope at Rome, from the Easter Tuesday until the following Friday in the year of his accession to the Papacy; but latterly they were solemnly consecrated every seven years and distributed among the people.

AGREEMENT. An union or concord of all portions of a design which forms a satisfactory total, and in no one part contradicts another.

AIGLETS (properly AIGUILLETTES, AGLOTTES, AGGLET). The tags or metal sheathings of the ribbons so constantly used to fasten or tie the different portions of dress worn during the sixteenth and seventeenth centuries. The works of Holbein, and the numerous fine portraits of his time, furnish abundant examples of their form. They were frequently formed of the precious metals, and enriched by the art of the chaser. The works of our elder dramatists abound with notices of them, and the plays of Shakspeare contain allusions to their general use. Our engraving, from a print of 1650, exhibits the ribbons and aiglets used to draw together the slashed sleeve, then fashionable.

AILETTES, or AILERONS (*Fr.*, little wings). The prototypes of the modern



epaulettes. When designed for actual service they were made of leather, and usually displayed the arms of the wearer, or some personal badge or device; they were attached by laces or arming-points to the hauberk, and their object was to furnish additional protection to the shoulders and neck. They came into fashion early in the reign of Edward I., and ceased to be worn during the reign of Edward III.* Dress ailettes were formed of leather covered with cloth or silk, and bordered with fringe, and were laced to the shoulders of the hauberk with silken cords.

AIM, INTENTION. The spontaneous endeavour to create something actual. It has been a disputed point with philosophers of ancient and modern times whether works of Art be voluntary or involuntary, *i.e.*, whether they be called forth by the mental will, or by the power of necessity. We cannot here state all that has been written upon the subject; we will merely notice the three great divisions of opinion: the first party contend that a work of Art is voluntary, since that only can be called Art which is created in freedom; a work of Art must be the result of thought, and thought is a free and voluntary exercise. The second party contend that a work of Art is involuntary, because it is the result of genius, and genius is a secret miraculous power, working instinctively and unconsciously. History, they say, confirms this, for the greatest works of Art were brought forth before the theory of Art existed. The third party maintain that Art is both voluntary and involuntary; the technical part of Art works intentionally and consciously, the imagination and feeling of the beautiful work unintentionally and unconsciously, and, technically united to genius and beauty, constitute a work of Art. In support of this opinion the following passage is quoted from Schelling: "If we investigate the forms of mental action and find in the conscious that which is generally termed Art, but which is only a part of it, namely, that which is executed with consciousness, deliberation, and reflection, that which is taught and learned, and which can be acquired by transmission and practice; so shall we find in the *unconscious* which accompanies Art that which is not to be attained by practice or in any other way,

* The brass of Sir Robert de Septvans, in Chartham Church, near Canterbury, Kent, furnishes the above excellent illustration of this fashion. Sir Robert died in 1306 (34 Edw. III.) and upon each *ailette* is depicted one of the winnowing fans, seven of which he bore upon his dress as a rebus of his name, five emblazoned on his surcoat, and two on the *ailettes*

ut which can be conferred upon us by ature only."

AIR, ATMOSPHERE. The imitation of ne effects of the atmosphere regarded as a uid medium through which forms are isible. When the objects represented in picture are well detached from each her and from the background, in such anner that the eye appears to measure ne space in which the painter has wished em to appear isolated, we say such a icture has *air*. This effect demands the ilful union of linear and aerial perspec- ve, but it proceeds essentially from the tter. Air deserves the most careful and ccurate study of the artist, as it is the edium through which all objects are seen, nd its density or transparency determines eir appearance both in respect to size nd colour; it softens the local colours and enders them more or less decided or cha- acterised, producing what is technically alled *tone*. By happy imitation of the ppearances produced by the interposition f the air, which differ with the climate, ne season, the time of the day, &c., land- cape painters, who, in other respects are ot masters, have given the greatest charm o their pictures, even where the objects ainted possessed in themselves very little ttraction.

AIR, CARRIAGE. Applied to the human gure, especially the head. Air is one of ose words of which the sense is readily nderstood by their application, but not o easy by equivalent expression. It is early synonymous with *carriage*, action, r movement, and is used to imply when hey are true or false; it finds, in *style*, a omewhat analogous term, equally vague, ut not nearly so significant. Of portraits e say the carriage is noble, or graceful, r affected; of the head, it has a good, or mannered, or an affected air.

AIRY. In figure-subjects this term s to be applied similarly as it is to in- ividuals; it is characteristic of manner n portraits as depicted by Reynolds or awrence; in groups as by Watteau or ancret. In landscape it is that proper recession of all parts which expresses distance and atmosphere.

ALABASTER (*Gr.*), MARMOR ONYCHITES (*Rom.*) This is a variety of marble, known to mineralogists as *gypsum*, of the compact granulous species plaster of Paris (sulphate of lime) is made. It is the softest of all stones, being easily scratched by the nail, of uniform texture, generally white, but sometimes red or grey; is found in large quantities at the quarries of Montmartre, near Paris, whence the name "plaster of Paris;" in Italy; and in Derbyshire in England. It is translucent, the degree of transparency varying according to its goodness. Besides the one described above, there is another kind of alabaster, so called, the STALACTITE; but this is a carbonate of lime, identical in chemical composition with statuary marble. It is easy to ascertain of which kind of alabaster a vessel is composed, for *carbonate* of lime is hard, and effervesces if it be touched by a strong acid, such as sulphuric or muriatic; but the *sulphate* of lime does not effervesce with these acids; besides, it is soft, and, in fact, it is to this kind only that the term alabaster is properly applied. Many of the ancient vessels used for holding perfumes, &c., are made of STALACTITE, the compact crystalline mass deposited from water holding carbonate of lime in solution, of which many springs are found in almost every country.* The most beautiful alabaster (called GESSO VOLTERRANO, much used in Italy for the grounds of pictures) is found at Volterra,

* Many of the varieties of the Stalactite alabaster are mentioned in descriptions of museums, &c. Among the most important are ALABASTRO COTOGNINO (*quince*), from its resemblance to the colour of that fruit. ALABASTRO DORATO, of which there are many kinds, such as *dorato a rosa*, *dorato a nuvole*, &c. ALABASTRO ERBORRIZZATO, in which resemblances of trees, plants, &c., are strongly marked. ALABASTRO FIORITO, a striped variety, in which the lines are of every possible colour. ALABASTRO A PECORELLA, from the resemblance the white blotches upon a red ground bear to a flock of sheep. ALABASTRO POMATO, a dapple-grey variety. All these, and many other varieties, are described in Head's *Rome*, Appendix, vol. i.

near Florence, where it exists in great quantities, and whence it is exported in large blocks. The softness of alabaster renders it easy to work, and instead of the mallet and chisel, sharp iron instruments are used, such as saws, rasps, files, &c., the marks of which are removed by polishing. The partiality of the ancients for alabaster is proved by the use they made of it for their articles of luxury, for columns, and for other ornaments. The Etruscans employed it for burial urns, many of which were found at Volterra. In the baths of Titus, and in the ancient Roman aqueducts, works in alabaster have been found. Oriental alabaster was of still greater importance in the Fine Arts: it was quarried at Thebes, and the Egyptians executed large figures in it.* In the Villa Albani there was an Isis, larger than life, seated with Horus on her knee; and in the Museum of the College at Rome is a smaller sitting figure, both of which are of alabaster. Many ancient vases of ornamental alabaster are preserved, one of the most beautiful of which is among the Antiques in the Royal Museum at Berlin. Many of the collections in Italy and elsewhere contain Torsos, figures of Hermes, busts with drapery, &c., of alabaster. The Museum at Dresden possesses several such specimens. The classic nations appear never to have made whole figures of any kind of alabaster; the extremities (head, hands, and feet) were of marble or bronze. A head, wholly of alabaster, is preserved at Rome. Crystalline and granular gypsum (sulphate of lime) is burned and ground to prepare plaster of Paris. Moulds and statues are formed from this valuable material, and also a very strong cement for the use of sculptors and masons to form the close joints of marble; it is also much used by plasterers, particularly for mouldings and foliage.

* Alabaster is said to derive its name from Alabastron, a small town in Egypt, where vases, &c., were first manufactured from the rocks near that place.

ALABASTRON. A box, vase, or other vessel, to hold perfumes, formed of alabaster, was called by the ancients *alabastron;* Horace calls them *onychites.* The Alabastron is always among the attributes of the Bathing Venus. Oriental alabaster was the most sought after for the purpose of making these vessels. The cut (Fig. 1) exhibits a good specimen of a vase of the kind from a bas-relief engraved by Montfaucon in his elaborate and beautiful work on Classic Antiquities. The name was also applied to ointment vases of a pear-like shape, which have no feet; their most ordinary form is exhibited in our cut (Fig. 2). They are, however, sometimes in the shape of animals—hares, monkeys, ducks—or of heads and limbs of the human body. Dennis* has engraved one in the form of a seated figure of Isis. It does not follow from their name that they were always made of alabaster; they were sometimes of gold.

1.

2.

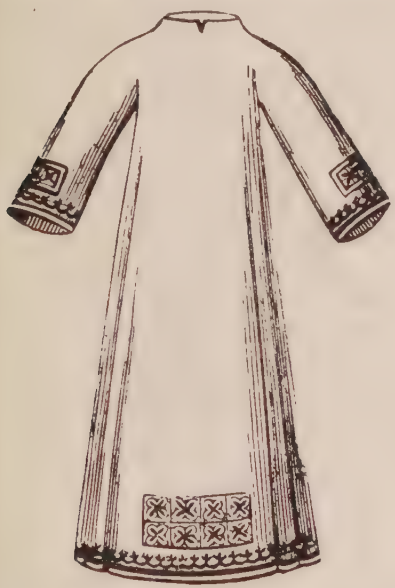
A LA GRECQUE. (*Fr.*) An architectural ornament resembling a variously

twisted ribbon, when it is merely a narrow continuous stripe, forming right angles, either raised or cut in, and sometimes only painted. This ornament, called also a labyrinth, may be used for rectilineal mouldings. If it be only *one* stripe, it is called a simple labyrinth; but if two stripes

* *Cities and Cemeteries of Etruria*, vol. i. p. 427.

be twisted into each other, it is called a double labyrinth.

ALB, ALBE. An ecclesiastical vestment of great antiquity, formerly worn by all ecclesiastics, but now only used in sacred functions. It is of sufficient length to



reach the heels, and envelop the entire person of the wearer, and is constructed of white linen; but during the middle ages other colours than white were worn, and silk also used. It is open in front like a surplice, girded at the loins, with sleeves comparatively tight. In front, at the foot, embroidery, or ORPHERY-WORK, of a form usually square or oblong, is attached to the Albe, and at the wrists several enrichments appear; these are called the *apparels* of the Alb. Many of the figures of ecclesiastics on monumental brasses are represented in Albs.*

ALBA CRETA. This term, when used by the early writers on Art, sometimes indicates *gypsum*, at others, white chalk.

ALBAN, ST., in Christian Art, is represented (as also is St. Denis,) carrying his head between his hands. His attributes are a sword and a crown.

ALBANI STONE (LAPIS ALBANUS). Now called Peperino. A black volcanic tufa, which, as well as the harder tufaceous limestone or sinter of Tibur—the so-called Tiburtinian stone, now Travertino—was much used at Rome before building with marble became common. The Italian name *peperino* is derived from *pepe*, "pepper," which it resembles in colour.

ALBUM. A book of plain white paper (as its name implies), for the contributions in literature or Art of such friends as its proprietor may choose to tax.* In the sixteenth century such books were generally small pocket-volumes, carried by students and young gentlemen making the *grand tour*, to receive the names (generally accompanied by Latin and other sentences and verses) of the persons they met with on their travels, and of whose temporary acquaintance or friendship they felt proud. Many such books are preserved among the Sloane MSS. in the British Museum, and contain the only autographs we possess of many celebrated personages. The modern album is a mere *omnium gatherum* to lie on the drawing-room table *exigeant* and obtrusive.

ALBUS (WHITE). When this word occurs in the early writers on Art, it appears to signify *white lead*.

ALCATO. A protection for the throat, used by the Crusaders, probably of the nature of a gorget of mail.

ALCOHOL, or SPIRITS OF WINE, enters into the laboratory of the artist, as a solvent of resins in the preparation of varnishes, &c. On adding water to a solution of resin in alcohol, the resin is precipitated; advantage of this is taken to render gamboge serviceable in oil-painting. This gum-resin is mixed warm with strong alcohol, and, after it is dissolved in it, rain or boiled water is added, which precipitates

* Our engraving of the Alb is copied from Pugin's *Glossary of Ecclesiastical Costume*.

* Their earliest form was the blank book kept at monasteries to register the names of benefactors, and, in that sense, the venerable Bede in the eighth century reminds Bishop Eadfrith that his name was registered in *the Album* at Lindisfarne. The earliest specimen in this country is preserved in the British Museum (Cotton MS. Domitian VII.), and formerly belonged to the monastery at Durham.

the resin in a pure state. The object of this process is to remove the gum, and so render the resin fit for oil-painting.

ALCOVE. A niche for a seat or a statue, whose ground-plan is generally the segment of a circle. A recess in an apartment sometimes raised beyond the ordinary level, and used for a couch, for retirement, or for State occasions.

ALEXIS, ST. The patron saint of beggars and pilgrims. In Christian Art he is usually represented in a pilgrim's habit and staff; sometimes as extended on a mat, with a letter in his hand, dying. St. Roch is also represented as a pilgrim, but he is distinguished from St. Alexis by the plague spot on his body, and in being accompanied by a dog.

ALHAMBRAIC. A term applied to a school of ornamental art, which is based on the decorations of the Alhambra, the famous Moorish palace erected at Granada (A.D. 1348.) This style is remarkable for the elaborative complexity and variety of its details, in which all living forms are omitted, and vegetable or floral ones so far modified as to distantly resemble nature. It is susceptible of strongly marked colour, and rich metallic elaboration; and, though gaudy in principle, was so far subdued by the true taste of the best artists who invented it, that the positive colours and bright gilding, being combined in small portions only, blend into one harmonious and rich effect.

ALITHINA, or VERANTIA, according to Theophilus, was the *true red* of the Byzantines.

ALLA-PRIMA.* (*Ital.*) AU PREMIER COUP. (*Fr.*) A method of painting in which the pigments are applied all *at once* to the canvas, without impasting or retouching. Some of the best pictures of the great masters are painted in at once by this method, but it requires too much knowledge, skill, and decision to be generally practised.

* The method of Prima Painting is fully described in *The Art of Painting Restored*, by L. Hundertpfund. London, 1849.

ALLECRET (HALLECRET). A light armour for light cavalry and infantry, consisting of a breast-plate and gussets, which reached sometimes to the middle of the thigh, and sometimes below the knees. It

was much used in the sixteenth century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. The engraving is a copy of a figure in Meyrick's celebrated armoury, at Goodrich Court, Herefordshire, and is a good example of the peculiarities which characterised this convenient defence to the person.

ALLEGORICAL PICTURES are of two kinds: the one comprehends those in which the artist unites allegorical with real persons, and this is the lower rank of allegorical painting. Such are those of Rubens, in the Gallery of the Luxembourg, representing the stormy life of Mary de Medicis. The other, those in which the artist represents allegorical persons only; and by the position of single figures, the grouping of many and the composition of the whole, conveys to the mind of the spectator one thought or many thoughts, which he cannot convey by the common language of his art: this is alle-

gorical painting in the true sense of the term.

ALLEGORY. Properly, a figure having another meaning besides the visible one; therefore, in a general sense, the intentional notification of a thing by means of another resembling it; in a more limited sense, the declaration of an abstract idea by means of an image,—the rendering general ideas perceptible to the senses. Every Allegory has a double signification—a general and a particular; the former refers to the usual meaning of the signs chosen for the representation of an object; the latter is a higher and concealed meaning which is to be discovered, and being the comprehension of the intellectual in the sentient, is the foundation of Allegory, and the result of creative phantasy. Consequently, Allegory may be made use of in poetry, rhetoric, painting, and the plastic Arts. The ancients were particularly fond of Allegory; and the simplicity and fitness of their ideas have not been equalled by any moderns. A happy instance may be cited in the figure of the Nile, who is represented in the famous antique group surrounded by little genii to typify his fecundity; one is throwing a veil over the urn, to show that his source is unknown; and another measures his foot, to indicate his size and importance. As belonging to the Fine Arts, it is essentially different to Allegory as a figure in rhetoric; the latter is not a whole, but simply a part, not the end of the poet and rhetorician, but a means to that end. Allegory, in Art, is a whole, existing in itself, the end of the artist, and complete without farther reference. It is for this reason seen in most perfection and utility in gems and coins, which require terse and epigrammatic delineations of the object or circumstance they design to commemorate, giving the *emblem* in preference to the *reality*. Allegory, in Art, is also distinct from an emblem; the aim of the latter refers to the intellect, acting thereupon, to make abstract ideas and general truths visible, and thence evident to the understanding; Allegory, in Art, has a different meaning; the ideas which it represents ought, of course, to be acknowledged, but its great aim is beauty of form, and, by rendering it perceptible to the senses, to excite a feeling of love to the idea (EMBLEM). Allegory expresses a fanciful state of the mind when the imagination calls up all its treasures to explain an idea by means of suitable representations, and it is perfect in proportion to the identity of its forms and images, and to the beauty of the collateral circumstance which we annex to the principal idea. The feeling of the beautiful must ever be the principal effect of allegorical representations. The accessory parts of an allegorical figure, which directly or indirectly convey its intellectual or moral meaning, or contribute to its better expression, are ATTRIBUTES; these are either *essential* or *probable;* the former produce the recognition of the allegorical figure according to its true meaning, and, when founded on resemblance or analogy, are called *symbolic*, but, when merely the accidental union of certain images with certain ideas, *conventional*. Thus, the scales of Justice, the sceptre or club of Power, the serpent and mirror of Prudence, the breasts of Nature, the poppy of Sleep, the finger on the mouth of Harpocrates (Horus), are all symbolical. The cap of Liberty, the serpent of Medicine, and the lily of France, are conventional attributes. The subject of Allegory ought to excite reverence, admiration, love, and the feelings allied thereto, and beauty must be the result of the representation as a whole; the subject ought to touch our own feelings immediately, needing no long study to be acknowledged or felt; all those subjects must be excluded which excite disgust as the prominent idea, but these may be used as subordinates when the general effect can be increased by their particular effect; poverty, avarice, treachery, with their attributes, are in themselves no subjects for the Fine Arts, but they may appear in a work as parts or episodes. The perfection of an Allegory consists in three things—

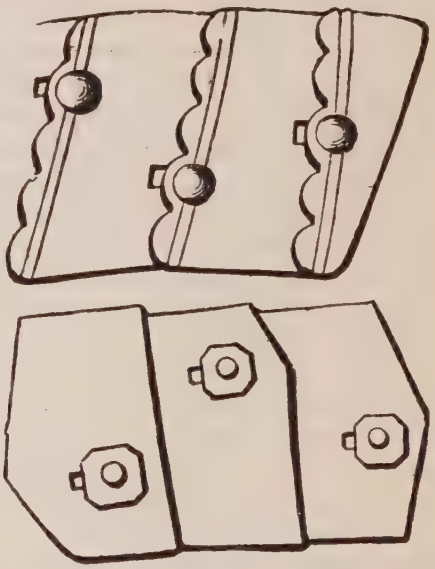
the first is the invention of the principal idea; the second is the making figures by means of attributes, symbolical rather than conventional; the third is the construction of the style, which must be thoroughly ideal. ALLEGORY is personified as a female wrapping herself in a veil.

ALLUME SCAGLIUOLO. (*Ital.*) A kind of stone resembling talc, of which, when calcined, is made the *gesso da oro*, or gesso of the gilders, and which is also used for the grounds of pictures. Heat renders it opaque like gesso, and causes it to split into layers. It has been observed that this was probably the pigment called *alumen* by Eraclius.

ALLUSION. Allusions are either real or metaphorical; the former consist in a slight hint of something not to be expressed, but which is to be present to the mind: it depends greatly on the imagination. Metaphorical allusion approaches more to comparison, and is the offspring of the understanding. We make use of both kinds in the plastic Arts. Thus Göethe says of Abraham, in Raphael's "Dispute of the Sacrament," that "the flowing tears and the grief which he tried to restrain are a beautiful *allusion* to the sacrifice of Isaac. Obedience and subjection to the will of God are in this manner more nobly expressed than they could have been by the repellent object of the victim." This is an example of real allusion. In Correggio we find many instances of metaphorical. "Correggio has sometimes by accessories hinted at the characters of his personages; thus the white hare in the so-called 'Zingarella' or Gipsy, and the goldfinch in the 'Marriage of St. Catherine.'" The presence of such shy animals, and their forgetfulness of fear, is intended to enhance the idea of innocence and purity in the figures represented, and to denote the repose and quiet of the scene. The artist cannot exercise too much prudence and moderation in the use of allusions, particularly metaphorical; since unimportant allusions, which too easily present themselves, disturb the course of ideas and proper frame of the mind.

ALMAGRE, ALMAGRA. (*Span.*) A red earthy pigment, probably a variety of hæmatite.

ALMAYNE RIVETS.* Overlapping plates of armour for the lower part of the



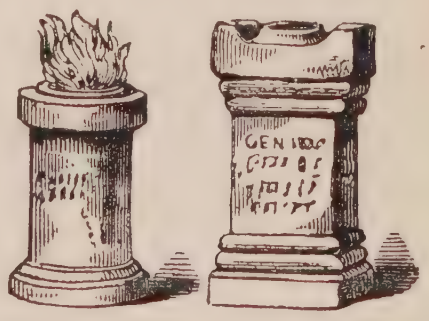
body, similar to those seen upon the thighs of the Swiss soldier engraved in page 14; they were held together by rivets, and invented in Germany, whence its name.* They were introduced in the seventeenth century. Skelton's engravings of the Goodrich Court Armoury furnishes our authority for a representation of this improvement in ancient armour. The rivets, by moving in the slits, allowed of freer motion to this defence than it had before. The upper cut exhibits the outer appearance of three overlapping pieces of plate-armour, with the studs which held them together. The lower cut shows the inner side of the same plates, and the mode in which the rivets were secured, which could move, but not slip, in the open slits they passed through.

ALMOND SHELLS, when burnt, yield a black pigment. It does not appear to be used in the Arts at the present time.

* *Almayne* being the mediæval word for Germany, *Almayne rivets* are, literally, *German rivets*.

ALMUCE, AMESS, AUMUCE, (ALMUTIUM, *Lat.*) A furred hood, worn round the neck, having long ends, hanging down the front of the dress, something like the stole, and which was worn by the clergy from the thirteenth to the fifteenth centuries, for warmth, when officiating in the church during inclement weather. Its usual colour was *grey;* sometimes white and spotted.* It could be thrown over the head when circumstances required it. It was not a necessary part of ecclesiastical costume, like other officiating vestments; and is sometimes worn by bachelors of canon law, in whom it is really a distinctive dress. It is sometimes seen with a row of small tails round the cape, and pendant from the lower ends.

ALTAR. *In Ancient Art*, the altar was usually a construction upon which sacrifices were made to a divinity. Among the Greeks and Romans the altar was formed of a square, round, or triangular pedestal, ornamented with sculptures, bas-reliefs, and inscriptions, upon which incense was burned, and that portion of the victim which was consumed. The most ancient altars were polished four-cornered stones, others were either square, oblong, triangular, or circular; those of metal were generally in the form of a TRIPOD, and could be taken to pieces, and thus were rendered easily portable. There seems to have been no fixed rule as to their height, for on bas-reliefs we find them sometime scarcely as high as the knee, and at others half as high as a man; the circular altars were the highest, in fact, some are scarcely to be distinguished from pillars. At festivals the altars were decorated with the leaves and flowers sacred to their respective gods, and these decorations served as patterns for the beautiful ornaments we see on those altars which have been preserved. On these the heads of victims, pateræ, vases, and other vessels of sacrifice are entwined by festoons of various kinds. Some altars had simply an inscription, telling when and to whom they were decorated; but the most beautiful are those having bas-reliefs. On some altars are represented the figures of the gods to whom they are dedicated, such as the three altars found at Nettuno, near the port of Antium. Sometimes the altar, as with the Hebrews, was a votive monument, erected in the open air, and, among other purposes, to commemorate some extraordinary event



attributed to Divine interference. The annexed woodcut represents the predominating forms of early altars, whether circular or square, and are copied from Roman originals. *In Christian Art*, the altars of our ecclesiastical edifices bear no resemblance to those of the heathens, because the sacrifice to which the former are appropriated, the Lord's Supper, was instituted by the Saviour, and therefore the type of their form is a table, and their covering was intended to represent a table-cloth; but it resembles the ancient orders in the diversified forms of the base. It is frequently in the form of a

* It is very clearly shown in the above cut, from Waller's excellent work on sepulchral brasses.

sarcophagus, because the early Christians assembled in the catacombs, offered the holy sacrament on the tombs of martyrs, whence also was derived the custom of placing upon the altar the relics of saints. In the primitive church, the altars were constructed simply of wood, subsequently of stone, marble, and bronze, adorned with rich architectural ornaments, sculptures, and paintings, and the altar-piece was generally raised on a screen above them, while the altar-plate was in the shape of a sarcophagus. Upon the decline of the Byzantine style of architecture and the introduction of the Gothic, altar-architecture acquired, through this new style, a new and exalted character. The Gothic architecture pointed heavenwards: delicate in single parts, it was magnificent as a whole, and full of meaning. Symbolic Art was greatly enriched. To the art of painting we owe the altar-piece, with its side wings (TRIPTYCH), on which were represented the histories of the saints and martyrs to whom the altar was dedicated. The altars of the English churches are, for the most part, utterly tasteless, consisting generally of an oaken table or stone slab, covered with a white cloth. The Reformed church does not allow of altars-proper. The desire of showing respect to the Christian altars by splendour and richness of decoration has not been attended with success. The most ancient altars in the Basilica at Rome have a CIBORIUM, but this was afterwards supplanted by the richly-ornamented BALDACHIN, which, however, was scarcely ever used for any but detached altars; those which stood apart having screens ornamented with columns, paintings, and bas-reliefs. The altars standing in the choir had both these appurtenances, and we see by them how the spirit of invention exhausted itself in ambitious combinations. The altar is also employed as an *attribute*. Thus St. Stephen (Pope) and St. Thomas à Becket are represented as immolated before an altar; St. Canute, as lying—St. Charles Borromeo, as kneeling—and St. Gregory (Pope), offering a holy sacrifice before an altar. An altar overthrown is an attribute of St. Victor.

ALTO-RILIEVO. (*Ital.*) HIGH RELIEF. Sculpture works in *rilievo* are divided into *bas-rilievo*, or low relief, *mezzo-rilievo* medium relief, and *alto-rilievo*, high relief, according to the degree of projection in which the figures stand *relieved* from the flat surface of the block from which they are cut. In each of these the degree varies, but not so much as to entrench upon the others; the figures are most commonly left adherent to the background; but in some fine *alto-rilievos*, so-called, the figures are entirely cut away from the surface of the block, and are, in fact, BOSSES. The finest alto-rilievos extant are the fifteen METOPES in the collection of the Elgin Marbles in the British Museum. In their original situation they ornamented the frieze of the entablature which surrounded the exterior colonnade of the Parthenon, giving relief, by the boldness of their projections, to the dull uniformity of a large plain surface; and the most legitimate use of alto-rilievo is where it is so introduced in alternate or occasional compartments with triglyphs, &c.

ALUM (ALUN, *Fr.*, ALAUN, *Germ.*) This well-known substance performs an important part in many processes of the arts. In combination with animal glue (*chondrine*) and with white of egg (*albumen*), it forms an insoluble substance, resembling horn; advantage is taken of this property to produce the so-called KALSOMINE TEMPERA.* Similar to this is the familiar process of rendering unsized paper (such as engravings are printed on) suitable for the application of water-colour pigments. One of the most important uses of alum is as a MORDANT in dyeing; an-

* Many ancient works executed in *tempera* are found incapable of being removed by water. Since both animal glue and alum were known and used from the earliest times, it is not improbable that the paintings executed with pigments mixed with a glue medium were washed after they were finished with a solution of alum.

other, is in the preparation of LAKES, and of CARMINE from cochineal. The common alum of commerce is a double sulphate of alumina and potash. Other kinds are known to the chemist, in which the potash is replaced by soda or ammonia. *Roche alum* (or roach alum), *Roman alum*, and *Turkey alum*, are varieties of the same substance (potash alum) in different degrees of purity, described by mediæval writers as ALUMENS.

ALUMEN. (*Lat.*) The name *alumen* of the Romans, and *stypteria* of the Greeks, was doubtless applied to several salts of the nature of vitriols, and among them to the natural sulphate of iron (COPPERAS, or GREEN VITRIOL of commerce). Alumen was the name formerly given to all the *sulphates*, but the vitriols have either copper, iron, or zinc, as a base. Alum has for a base the earth alumina; hence arises some confusion in the works of the mediæval writers on Art. Thus, *Alumen glarum*, *A. glacie*, *A. jameni*, *Alun de glace*, were probably only different names for ROCHE ALUM, which was also called *Alun de roche; Allume di rocca*. *Allume catino* was carbonate of soda; *Allume di feccia*, bitartrate of potash, or cream of tartar. *Allume di piume*, *Alun de plume*, *Allume scissile*, is a natural alum, fibrous, and fringed or bearded like feathers, sometimes miscalled *Amyanthus*.

AMASSETTE. (*Fr.*) An instrument of horn, with which the colours are collected and scraped together on the stone during the process of grinding.

AMATEUR (*Fr.*), AMATORE (*Ital.*) One who has a taste for, a skill in, and an enlightened admiration of, the Fine Arts, but who does not engage in them professionally. Such are honorary members of academies of painting, &c.

AMATITO (*Ital.*), LAPIS AMATITA. *Amatito* is the *soft* red hæmatite, and is called also *matita*, *matita rossa*. *Lapis amatita* is the *compact* red hæmatite, and is also called in Italy* *mineral cinnabar*, and in Spain, *albin*. When this word occurs in the works of the early writers on Art it probably indicates red ochre, the red hæmatite of mineralogists.

AMAZONS. A fabulous race of female warriors, frequently represented in Ancient Art. The legend of their existence was founded on the worship paid to the moon

by priestesses and eunuchs in the countries lying on the eastern coasts of the Black Sea. As the eunuchs represented the female sex in the male form, so the amazons were the male sex in the female form. Poetical sagas speak of them as a strong, brave nation of females, and place them beside their historical heroes; but these sagas evidently point to the symbolic religious customs of a warlike people in the Caucasus, who represented the goddess of the moon as armed, and paid her honour by war-dances, thus explaining the warlike appearance of the Amazons. The Greeks believed these people to exist near the present city of Trebizond, dwelling on the banks of the river Thermodon. The Amazons fought on horseback, carrying small crescent-shaped shields, a bow, quiver, spear, and battle-axe. They were reported to cut off the right breast, to give greater freedom to the use of the bow. Grecian Art has touched the myth of the

* Baldinucci, *Vocabulario, Tosc. Disegno.*

Amazons in its most heroic sense; representations of Amazonian battles are to be found on bas-reliefs, vases, and in wall-paintings, where we find these warriors with their crescent-shields and military girdles, sometimes clothed in the Asiatic costume (particularly on vases), at others in the simple Doric, and sometimes even their dress is a union of these two. Our engraving represents a statue in the Vatican of an Amazon, probably the work of Phidias. An Amazon on horseback, found at Herculaneum, is preserved in the Museo Borbonico, at Naples. In the Gregorian Museum is the renowned "Amazonian Vase." But the finest series of bas-reliefs connected with their fabulous history are those which commemorated the battle between themselves and Theseus, formerly in the Temple at Athens, and now among the Elgin Marbles in the British Museum. The Phigaleian Marbles, in the same collection, represent the battle between the Amazons and Centaurs.

AMBER. A fossil product, usually washed up by the sea in various parts of the world, especially in the Baltic. It is probably the resin of some coniferous tree, as such wood is found in a fossil state. It is met with in commerce in irregular-shaped pieces, of a yellowish resinous appearance, translucent, brittle, and devoid of taste and smell. It is not acted upon by water or alcohol, but is soluble in chloroform and in warm rectified spirits of turpentine, but more readily in its vapour, balsam of copaiba, and in hot linseed oil, forming a valuable varnish, which has been used from a very early period in Art, both as a vehicle and as a protection to the surface of pictures. It is harder than copal, and, if carefully prepared, as pale in colour. Great difference of opinion exists as to the expediency of using it as a picture varnish, but we can see no valid objection to it. Much of the brilliancy and crispness in the works of the early Flemish painters is undoubtedly due to the employment of this varnish as a vehicle, and it is now employed by many eminent English artists. In the works of the earlier continental writers on Art, amber is described under the various names of *carabe*, *glas*, *glassa*, *glessum*; and is sometimes confounded with oriental copal, and with the resin of the black poplar. For an examination of the evidence of the use of amber varnish, see Mrs. Merrifield's *Ancient Practice of Oil Painting*, and Eastlake's *Materials for the History of Oil Painting*.

AMBER VARNISH. A modern writer (J. Wilson Neil) gives the following recipe for making pale amber varnish. Fuse six pounds of fine picked, very pale, transparent amber, and pour over it two gallons of hot linseed oil; boil it until it strings very strongly; mix with four gallons of turpentine. This will be as fine as body-copal, will work very freely, and flow well upon any work it is applied to; it becomes very hard, and is the most durable of all varnishes. Amber varnish requires a long time to fit it for polishing.*

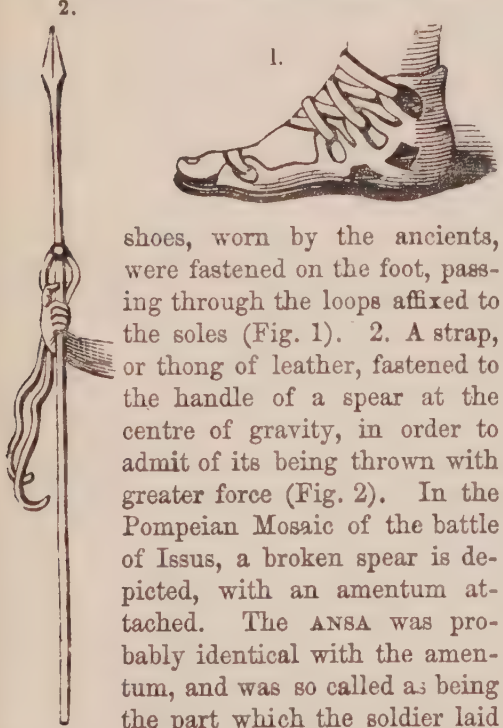
AMBER YELLOW is an ochre of a rich amber colour in its raw state; when burnt it yields a fine *brown-red*. It is better known in Germany than in other countries.

AMBROSE, St. The patron saint of Milan; but few works of Art exist in which he is so represented. The finest is the painting that adorns his chapel in the Frari at Venice, painted by Vivarini, towards the end of the fifteenth century, a work of the highest excellence. St. Ambrose is usually represented in the costume of a bishop. His attributes are, 1. *A bee-hive*, in allusion to the legend told of him, as well as of some others distinguished for their eloquence, that, when an infant, a swarm of bees settled on his mouth without doing him any injury. 2. *A scourge* (as an emblem of the castigation of sin), in token of the expulsion of the Arians from Italy, or of the penance he inflicted on the Emperor Theodosius. This latter event has been finely represented by Rubens; the picture is at Vienna, but a

* *Transactions of the Society of Arts*, vol. xlix.

very beautiful copy by Vandyck is in the National Gallery at London (No. 50). The same incident is illustrated by Falconet, in a statue now in the Hotel des Invalides at Paris.

AMENTUM, ANSA. (*Lat.*) The strap or thong by which the various kinds of



shoes, worn by the ancients, were fastened on the foot, passing through the loops affixed to the soles (Fig. 1). 2. A strap, or thong of leather, fastened to the handle of a spear at the centre of gravity, in order to admit of its being thrown with greater force (Fig. 2). In the Pompeian Mosaic of the battle of Issus, a broken spear is depicted, with an amentum attached. The ANSA was probably identical with the amentum, and was so called as being the part which the soldier laid hold of in hurling the spear. Our illustration is derived from Sir William Hamilton's Etruscan vases, and it shows it affixed above the middle of the spear. The shoe is copied from a Roman statue.

AMETHYST. A rock crystal of a purple colour. Many ancient vases and cups are composed of this material, and the finer varieties are still much in request for cutting into seals and brooches.

AMICE. An oblong piece of linen with an APPAREL sewed upon one of its edges, worn by all the clergy above the four minor orders, and resembling an embroidered collar when reposing on the shoulders (Fig. 1). It had two strings attached to the ornamental part, by which it was fastened behind the back and tied on the throat. It then covered the neck, and might be drawn up over the head like a hood (Fig. 2). It was gradually introduced during the seventh and eighth centuries, and was con-

sidered to symbolise the helmet of salvation, and, from its surrounding the throat, the restraint of speech. It is frequently met with on monumental brasses.*

AMICTUS. (*Lat.*) Under this general term was expressed the various articles of outer clothing used by the Romans, such as the ABOLLA, PALLIUM, PALUDAMENTUM, SAGUM, TOGA, &c. It did not apply to the articles of inner clothing, or those which were drawn on.

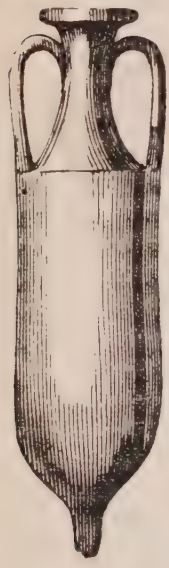
AMICULUM, diminutive of AMICULUS. This term included all the finer and smaller outside garments worn by both males and females in the manner explained in the previous article, such as the CHLAMYS, SAGULUM, &c.

AMPELITIS. (*Gr.*) A black or coal-brown pigment used by the ancients. It derived its name from *ampelos*, a vine; either from the black pigment prepared by the ancients from the burnt branches of that plant, or because ampelitis was used to cure the diseases to which the vine is subject. Pliny speaks of *ampelitis* as resembling ASPHALTUM, and says it ought to dissolve like wax when mixed with oil, and yield, when burnt, a black colour; it readily softened and dissolved, and for this reason was added to medicaments, and used also for dyeing the hair. It is considered by chemists to be a manganeseous and ferruginous coal. In some of the continental countries *ampelith* is a name given to black chalk.

AMPHITHEATRE. A building of a circular or oval form, used for public games or exhibitions.

* Our illustration is copied from Pugin's *Glossary of Ecclesiastical Costume.*

AMPHORA. (*Gr.*) A term in Grecian and Roman archæology, signifying a vessel, pointed at the base, so that it could be stuck in the ground, with a handle on each side the neck, which was narrow. Double-handled wine-vessels with feet, and shaped like the crater, were also similarly named. Amphoræ were used for keeping wine, oil, honey, and other liquids in, and sometimes as coffins, in which case they were divided down the middle to receive the corpse, and the two parts afterwards rejoined. The usual material of which amphoræ were commonly composed was clay of various kinds; sometimes they are found made of glass, and mention is made by Nepos of one being made of *onyx* (*stalactite alabaster*) as a great rarity. The name of the maker, and of the place of manufacture, was frequently stamped upon them, as may be seen on those preserved in the British Museum.



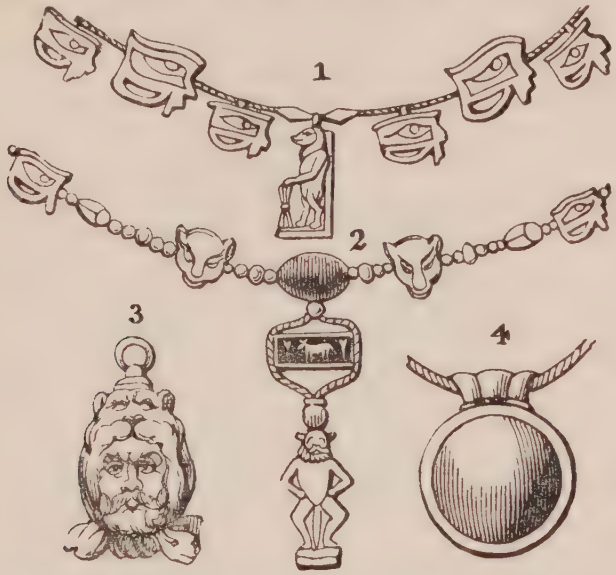
AMPUL. (*Lat.*) A small vessel, vial, or cruet, used for containing consecrated oil, or wine and water for the Eucharistic service, formed of earth or glass, of an oblong globular form. The ancients used the latter for the oil with which they anointed the body after bathing. The famous *Sainte Ampoulle*, preserved at Rheims until the first French Revolution, was a small bottle containing some oil used in anointing the French sovereigns at their coronations. It was said to have been brought by a dove from heaven to serve originally at the coronation of St. Louis. The engraving exhibits an enamelled ampul of the fourteenth century, preserved in the Bibliothèque du Roi, at Paris. It is six inches in height, and is elegantly decorated with representations of angels in coloured medallions, and scroll ornaments of a fanciful kind distributed over its surface.

AMPULLA. (*Lat.*) *A bottle.* A vessel made of clay, glass, or metal, and sometimes of these materials covered with leather, of various shapes, but always with a long neck, so that oil or any other liquid could be dropped from it. It was used by the Romans, and specimens abound in most collections of antiquities. The *ampulla olearia*, an oil flask (lentil-shaped), was used in the baths for pouring oil over the STRIGIL, to prevent it abrading the skin, and for other purposes; it was flattened at the sides, and with a somewhat shorter neck than the other ampullæ. The engraving represents both kinds, from Roman originals.

AMPYX (*Gr.*), FRONTALE (*Rom.*) A broad band or plate of metal, worn upon the forehead as a part of the headdress of Greek ladies of rank. It is often seen in ancient works of Art, as an attribute of female divinities. Artemis wears a frontal of gold. The ampyx was sometimes enriched with precious stones. It was also worn by horses and elephants. The cut is a copy of a Roman lady wearing the ampyx, as given by Montfaucon.

AMULET. Any object worn suspended from the neck, or attached to any part of the body, supposed to have the effect of warding off evils, and of securing good fortune. They consisted of various sub-

stances, such as stones, roots, plants, and scraps of writing. Amulets are frequently found preserved in museums, in the shape of beetles, quadrupeds, members of the human body, &c., cut out of amber, cornelian, agate, &c. "Amulets, from their nature, every where transgress the limits of Art, nay, are even in direct contradic-



tion to artistic taste. The dreaded *invidia*, according to the belief of antiquity, was with so much the greater certainty warded off, the more repulsive, nay, disgusting the objects held before one; and the numerous *Phallic* bronzes, although originally symbols of life-creating nature, had afterwards, however, only this meaning and aim. The eye, the foot, the hand variously applied, are to be met with in symbolical and superstitious significance."*

ANACHRONISM. A disturbance, or inversion, of the order of time, by which events are represented, or objects introduced, which could not have happened or existed; such as the introduction of guns or cannon in historical pictures representing events which occurred before the invention of gunpowder; the representation of events belonging to ancient history in which the figures are clothed in modern costume. Anachronisms occur very frequently in the works of the old masters.

ANADEM. A Greek term for a band, or fillet, worn on the head by women and

young men; it must be distinguished from the DIADEM and other head bands, which were honorary distinctions, or the insignia of royalty, or of religious offices. Those worn by male and female are shown in the annexed cut, copied from Greek vases.

ANAGLYPHA, ANAGLYPTA, ANAGLYPHIC. (*Gr.*) Vessels of bronze, or of the precious metals, chased or embossed, which derived their name from the work on them being in relief, and not engraved, the relief being produced by hammering; hence the term anaglyphic, to denote the art of executing such figures. The name was also applied to cameos and sculptured gems,

* See Muller's *Ancient Art and its Remains*. Figs 1 and 2 in the above cut represent Egyptian necklaces of sacred symbols, the earliest form of amulets. The eye of Osiris; the head of the cat sacred to Isis, and figures of gods compose them. Figures 3 and 4 are Roman; one representing the head of Hercules enveloped in the lion's skin; the other a hollow golden bulla, in which the charm was enclosed.

When the figure is indented, or sunk, it is an INTAGLIO, or DIAGLYPHIC.

ANAGLYPTOGRAPHY. (*Gr.*) Anaglyptographic engraving is that process of machine ruling on an etching ground which gives to a subject the appearance of being raised from the surface of the paper as if it were embossed, and is frequently employed in the representation of coins, medals, bas-reliefs, &c. It is the invention of M. Achille Collas, who has published a large work engraved on this plan.

ANAGRAM. Changing the place of the letters of one or more words so as to give a different meaning to the word or to the sentence; also to inscribe the words backwards. Examples of each kind of anagram are contained in the words EROS, *rose;* AMOR, *roma;* ALCUINUS, *calvinus.* Several artists have used the anagram of their names as a MONOGRAM.

ANALOGY. The agreement of two things in their known qualities and relations; in the Fine Arts, the unity and conformity of the representation.

ANALYSIS. To separate a thing or an idea into its component parts; in the philosophy of Art, to arrive at principles by examining characteristics.

ANAMORPHOSIS. A deception in optics, which, by perspective projection, gives a distorted figure when viewed in the ordinary and proper manner; but, when seen at a particular angle or point of view, resumes its natural and proper figure. Such figures may be constructed on a curved surface, and, the visual rays being collected in a cylindrical mirror, reflect a perfect image in true perspective.

ANASTASIA, ST., is represented with the attributes, a stake and faggots; and with the palm as a symbol of her martyrdom.

ANASTATIC. A word derived from the Greek, signifying "reviving." A recently-invented process, by which any number of copies of a printed page of any size, a woodcut, or a line-engraving, can be obtained. The process is based upon the law of "the repulsion of dissimilar, and the mutual attraction of similar, particles," and is exhibited by oil, water, and gum-arabic. The printed matter to be copied is first submitted to the action of diluted nitric acid, and, while retaining a portion of the moisture, is pressed upon a sheet of polished zinc, which is immediately attacked by the acid in every part, except that covered by the printing ink, a thin film of which is left on the zinc. It is then washed with a weak solution of gum-arabic; an inked roller being now passed over the zinc-plate, the ink adheres only to that portion which was inked in the original; the impressions are then taken from the zinc-plate, in the same manner as in lithographic printing.

ANATHEMATA (*Gr.*), DONARIA (*Lat.*) By these names the ancients designated presents or offerings made to the gods. In the early ages these consisted of garlands, locks of hair, &c., but, when the Arts flourished in Greece, the anathemata were tripods, candelabra, cups, vases, statues, &c., of the most exquisite workmanship, in bronze and the precious metals. The number of anathemata must have been immense; many are still extant, showing by their inscriptions that they were dedicated to the gods as tokens of gratitude. Another class of anathemata, consisting of tablets to commemorate recovery from sickness, will be described under VOTIVE TABLETS.

ANATOMY. The science of the structure of living creatures; that branch which relates to man is called ANTHROPOTOMY, and that to animals ZOOTOMY: the former is the knowledge of the interior and exterior parts of the human frame, and its changes according to its position, emotions, and movements; it is particularly necessary to the artist, as there is no exact beauty in his representations, unless there be truth also. The study of the bones (OSTEOLOGY) and that of the muscles (MYOLOGY) is also of the highest importance, for upon these depend the proper balancing, motion, and expression; and it

is not always that genius, taste, and readiness in seizing nature, will suffice without actual study. The anatomy of the artist is not that of the physician, for the former only studies the bones and muscles so far as they influence the external form; in the blood-vessels, for instance, he merely requires to know those which appear in representing passion.* The physician studies, in the corpse, the muscles and their

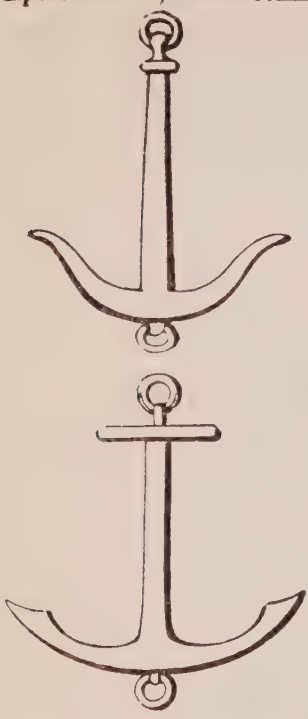
mechanical functions; the artist, on the contrary, examines their play, their life, regarding them as the type of physical strength, of the state of mind; as a mirror of that which agitates the soul,—a reflex of the spiritual life. Anatomy, in a medical point of view, is a purely material study, useful to the artist in his representations of dead bodies; in an artistic sense, it is an abstruse physiological science. Skeletons and anatomical drawings are not enough for the artist; he must penetrate into the mysterious region where the soul moves the springs of the body, speaking in a language which will be intelligible as long as man exists. To this language descriptive anatomy is only the dictionary; living, acting, sentient man, must form the study; for where passions are struggling —where grief, joy, and love, are acting—there must the artist learn the idiom. Thus did Michael Angelo, Jacques Callot, and Hogarth, study life, and thus did the Dutch conceive their faithful representations of human nature; the great painters of the sixteenth century, Da Vinci, Raffaelle, Titian, and Michael Angelo, employed much time in anatomical drawings, but few of which are preserved to us. Such drawings, or anatomical tablets, as they were called, were first engraved in wood, and then in metal, and latterly in lithography, so that the anatomical wants of the artist are well supplied.†

ANCHOR, *in Christian Art*, is the symbol of hope, firmness, tranquillity, patience, and faith. Among those saints, of whom the anchor is an attribute, are Clement of Rome and Nicolas of Bari. Pope Clement, who suffered martyrdom in the year 80, had received the anchor as an attribute, either because he was bound to one when thrown into the sea, or because, in a pretended letter from the

* The accompanying woodcut represents the anatomy of a Winged Victory slaying a Bull (the original of which is in the British Museum), and is copied from the frontispiece to a *Discourse on the Nature of Limbs*. By Richard Owen, F.R.S. London, 1849.

† The best treatise on the *Anatomy of the External Forms* for the use of artists is that by Dr. Fau, translated by Dr. Knox. London, 1849. It has excellent engravings.

Apostle Peter, he was commissioned to steer the Church safe into the haven. Nicolas of Bari, whose martyrdom took place in the year 209, received the anchor as patron saint of sailors, to whose prayers he answered by appearing to them, guiding them safely into harbour. The anchor also symbolises commerce and navigation. The cut represents the earlier forms of the anchor; the first being Roman, the second Mediæval (twelfth century).



ANCILE. The sacred shield carried in Rome by the Salii at the festival of Mars. It was on both sides *ancisum incisum*, and *recisum;* being neither round nor oval, but the two sides receding inwards, making it broader at the ends than in the middle. It was sent from heaven to Numa, who was told by the nymph Egeria and the Muses that the safety of Rome depended

on its preservation. The king ordered Mamurius Veturius to make eleven others exactly like it, and hid the real one among these, so that it might not be recognised and stolen. They were all hung in the temple of Mars, on the Palatine Hill, and were carried once a year through the city by the Salii. There is a representation of ancilia upon a gem in the Florentine collection, in which are two servants of the Salii, with coloured togas, carrying a rod on which are hanging six shields, every two fastened together with a strap. The inscription shows that they are ANCILIA.*

ANDIRON. An ornamental standard of iron with a cross bar, used for burning logs of wood in the rooms of ancient mansions. They were in constant use before the general introduction of coal fires, were frequently highly enriched, and the standards sometimes formed of silver, as at Knole, in Kent. They still remain in many old houses in this country.†

ANDREW, ST. The patron saint of Scotland: also of the renowned order of the Golden Fleece of Burgundy, and of the order of the Cross of St. Andrew of Russia. The principal events in the life of this apostle chosen for representation by the Christian artists are, his Flagellation, the Adoration of the Cross, and his Martyrdom. He is usually depicted as an old man, with long white hair and beard, holding the Gospel in his right hand, and leaning upon a transverse cross, formed sometimes of planks, at others, of the rough branches of trees. This form of cross is peculiar to this saint, and hence it is termed St. Andrew's Cross. His Flagellation, and the Adoration of the Cross, form the subjects of two fine frescoes in the Chapel of S. Andrea, in the Church of San Gregorio, at

* They are represented as oval on the reverse of a coin of Antoninus Pius, which we engrave. The lines ending in circles, above and below each shield, is a rude way of delineating glory emanating from them.

† A series of curious examples of antique andirons, and a history of their manufacture, will be found in the *Sussex Archæological Collections*, vol. ii.

Rome. The Flagellation is the work of Domenichino, the Adoration that of Guido. This latter subject has also been well depicted by Andrea Sacchi, in the Vatican at Rome. His martyrdom forms the subject of an admirable picture by Murillo, the original study of which is in the Dulwich Gallery.

ANDROIDES. A Greek term for human figures constructed to move by machinery. See AUTOMATON.

ANDROSPHINXES, *in Egyptian Art*, are lions with human heads. One of enormous size is at Ghizeh, which is hewn out of the solid rock, with the exception of the fore-paws, between which stood a small temple. It is considered (on the authority of Pliny) that the Sphinx represented the Nile in a state of flood, which event regularly occurred under the signs Leo and Virgo.

ANELACE, ANLACE, ANLAS. A short weapon, between a sword and a dagger, the blade tapering to a very fine point, commonly worn by civilians until the end of the fifteenth century. It is always represented as hanging from a belt or strap, apparently attached to the upper end of the sheath. It frequently occurs in monumental brasses. Our cut is copied from a brass of the time of Edward III.

ANGELS, *in Christian Art*, are very frequently represented both in sculpture and in painting. By the devout artists of the fourteenth, fifteenth, and sixteenth centuries, angels are depicted of human form, and masculine; as young, to show their continued strength; winged,* as messengers of grace and good tidings, and to show their unweariedness; barefooted and girt to show their readiness, and that they did not belong to this earth: they were clothed in robes of white to show their purity, or in cloth of gold to show their sanctity and glory; the cloth of gold diapered with orphreys of jewels and precious stones; with emerald (*unfading youth*); crystal (*purity*); sapphire (*celestial contemplation*); and ruby (*divine love*). At this period of the history of Art, angels were often represented as clothed in the ecclesiastical vestments, copes, chasubles, dalmatics, and tunicles, but in the works of an earlier period they are usually figured in albes, white, with golden wings.* Sometimes angels were drawn as feathered all over like birds, as is frequently seen in the carving and stained glass of the fifteenth century, but the idea is not warranted by the tradition of Christian antiquity, and the effect, bordering on the ludicrous, is far from good. In Christian design, in sculpture, and in painting, angels are frequently introduced, as corbels, bearing the stancheons of roofs; as bosses, or in panels and spandrils, bearing labels with scriptures, or emblems of sacred things, or shields of arms; on shafts and beams; holding candlesticks; as supporting the head of a monumental effigy; in adoration round the sacred symbols, or persons; winged with the hands extended, and standing on wheels. Of good angels there are nine degrees, which are divided into three categories. The first consists of CHERUBIMS, SERAPHIMS,† and THRONES;‡ the second of DOMINIONS,§ POWERS, and PRINCIPALITIES; the third of ARCHANGELS, ANGELS, and VIRTUES. *Archangels* are frequently represented armed as for the encounter with the army of darkness. They bear the banner of vic-

* ANGEL is the name, not of an order of beings, but of an office, and means *messenger*, therefore they are represented with wings.

* "On the revival of Pagan design in the sixteenth century, the edifying and traditional representations of angelic spirits were abandoned, and, in lieu of the albe of purity and golden vests of glory, the artists indulged in pretty cupids sporting in clouds, or half-naked youths twisting like posture-masters, to display their limbs without repose, dignity, or even decency of apparel."—*Pugin's Glossary of Ecclesiastical Ornament.*

† For a fuller explanation of their peculiar attributes, see *their names* in this Dictionary.

‡ They are generally represented kneeling and bearing palms and crowns.

§ They carry swords, crosses, or sceptres, as also do their companions in this grade.

tory suspended from a cross, and have the same sacred symbol on their forehead. *Angels* are sometimes represented covered with feathers, as well as winged, and sometimes in priestly garments. *Virtues* bear crowns of thorns symbolic of martyrdom, or sacramental cups emblematic of redeeming love. Their common attributes are, 1. Trumpets (*the voice of God*). 2. Flaming swords (*the wrath of God*). 3. Sceptres (*the power of God*). 4. Thuribles or censers, incense (*the prayers of saints they offer*). 5. Musical instruments, such as harps, trumpets, and organs, to express their *felicity*. The nine orders of angels are frequently introduced in the magnificent rose-windows of the continental churches, diverging from the centre in nine circumferences of rich tracery.

ANIMALS, HYBRID. This name is given to pictured animals composed of two different species: they abound in ancient and mediæval works of Art; in the former, combinations of the human with the animal form* are more frequent than combinations of different animals, thus, we find centaurs, satyrs, tritons, and winged figures; in these the human form ever appears the nobler, nor were the animal forms rendered more bestial, but rather more human. Among the Egyptians, the animal form was conceived with more depth and liveliness than that of man; from the first the Egyptians were impelled to an admiring observation of the former, by a natural tendency, as their religion proves; their combination, too, of various animal figures are often very happy, but often indeed in the highest degree fantastical and bizarre. They produced sphinxes (lions with human heads), lion-hawks, serpent-vultures, and serpents with human legs, all of which are symbolical. While the Greeks for the most part retained the human head in such compositions, the Egyptians sacrificed it first. By extension of the term, HYBRID ANIMALS is applied to the fantastic animals so common in architectural buildings of the middle ages, especially in the twelfth century. Sometimes we see the human head upon the body of a bird, of a quadruped, or a dragon; the head of a goat upon the body of a horse; doves, of which the body terminates in the tail of a serpent; eagles with the tails of dragons. We must not look for a symbolical meaning in all these figures, although it is difficult not to recognise a hidden meaning in most of them; they appear to embody the popular faith of the time as EMBLEMS; frequently they were but the freaks of fancy of the sculptor-masons of those times. When we meet the same figures in different countries, they appear to be copied from each other.

* Our cut represents a Nymph riding on the back of a monster which combines the forms of beast and serpent, with fanciful adjuncts. It is copied from a Grecian painting on the walls of Pompeii.

ANIMAL PAINTING. Some artists have so excelled in the representations of animals, that their pictures form a distinct class. These are usually of large dimensions, and the subjects are principally those of the chase; thus, we have boar-hunts, lion-hunts, deer-hunts, usually painted with the view of adorning hunting-seats, baronial halls, &c. The animals are exhibited in all the wild energies of life, or dead, as trophies. The greatest masters in this class of painting are the friend of Rubens, F. Snyders; J. Weenix, M. Hindekoeter, C. Rutharts, P. Caulitz, J. E. Ridinger, and Lilienberg. Another set of painters who have delighted to depict animals as they appear in the shambles or the kitchen, are, in fact, *meat-painters;* surrounded with the utensils of the kitchen and other consonant paraphernalia, they exhibit great pains-taking in their execution, but their excellence is chiefly mechanical. Among great painters of this class it is sufficient to name Lansaech. Of painters of fish the most famous are Gills and Adrienusen. "The mastery of the ancients in the representation of the nobler animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of victors, and Roman equestrian statues; there are animals of this description (dogs) of distinguished beauty; as well as bulls, wolves, rams, boars, lions, and panthers, in which sometimes the forms of these animals are as greatly developed as the human forms in gods and horses. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek Art."*

ANIMAL SYMBOLS. Both in ancient and in mediæval Art, animals have been extensively employed as SYMBOLS, in which certain peculiarities of the animals depicted are taken as a means of embodying moral sentiments, religious ideas, &c. Not only the animal, in its simple, perfect state was so employed, but combinations of various animals in one, hybrid animals, and of the human form with the animal, abounded from the earliest times. They are made familiar to us in the remains of Egyptian Art, in the recently discovered sculptures at Nineveh, and in the more perfect productions of Greek Art. In mediæval Art, the animal symbols are drawn from the imagery of scripture, and they are chiefly employed as types of the virtues and vices. The prudence of the ant and the bee, the submission of the camel, the fidelity of the dog, the vigilance of the cock, furnished perpetual sources of meditation and reflection to the minds of the devout. The viler and unclean animals were also taken as a means of exhibiting the vices. The ox typified pride; the fox, fraud and cunning; the wolf, cruelty; and the leopard, constancy in evil. The hog was regarded as the emblem of impurity, and is the animal form generally assumed by demons. Animals were employed as symbols of the EVANGELISTS, in every age of Christian Art, under a great variety of place and circumstance; sometimes the Lord himself is typified by the four beasts: his manhood, by the face as of a man; his almighty power, by the lion; his sacrifice, by the calf; and his resurrection and ascension, by the eagle.*

ANIMATION, ANIMATED. A term applied to a figure in sculpture or painting, when it exhibits a sort of momentary activity in its motions; it is also used figuratively, when a statue or painting is executed with such vigour and truth that it appears full of life, or *animated.*

ANIME, GUM. Gum anime is a resin imported from South America, of a pale-brownish yellow colour, transparent and brittle, somewhat resembling copal, with which it is mixed in making copal varnish to cause it to dry quicker and firmer, and enable it to take the polish much sooner.

* Müller's *Ancient Art and its Remains.*

* See cuts to AGNUS DEI and TRINITY for other examples.

It is soluble in hot oil, and forms, in alcohol, a bulky, tenacious, elastic mass. It is extensively employed in the manufacture of coachmaker's varnishes.

ANKLET. An ornament of gold, or other metal, worn by the women of the Eastern nations, the Egyptians, Greeks, and Romans, on the legs, above the ankle,

in the same manner as the bracelet adorns the arm. They are very frequently depicted in works of Art. The first example in our cut is copied from an Egyptian, the second from a Greek, painting; another specimen occurs in page 28, as worn by the Nymph who rides the Hybrid Animal.

ANNE, ST. The mother of the Virgin Mary. She is generally represented as a female of advanced years, teaching the Virgin, when a child, to read from a book. She is frequently introduced in the background of pictures of the Holy Family, and depicted as a very aged woman.

ANNEALING. Glass, when suddenly cooled after melting, and some metals, after long hammering, become extremely brittle. This brittleness is removed by leaving the glass in an oven, after the fire is withdrawn, and by heating the metals again, after the hammering, by which they become annealed.

ANNUNCIATION. (ANNUNZIATA, *Ital.*) This religious mystery is one of the most beautiful, as well as important, in the whole range of Christian Art; from the earliest period it has been chosen as a most frequent subject. In the *Manuel d'Iconographie Chrétienne*, by M. Didron, the treatment adopted by the early Greek and Byzantine artists is described as follows: the scene is a house, or a porch, the Holy Virgin kneeling before a chair, her head slightly inclined, holding in her left hand a spindle, while she extends the other to the Archangel Gabriel, who salutes her with his right hand, and holds in his left a lance. Above the house, in the sky, is seen the Holy Ghost descending as a ray of light upon the head of the Virgin. At a subsequent period in the history of Art, the treatment varied from this Greek formula: the Virgin is represented seated or kneeling, the Archangel Gabriel bears a sceptre, which, at a later period, was exchanged for the lily-branch, and this, in its turn, was by some artists superseded by an olive-branch; and the Archangel was also crowned with olive, but the lily is the most frequent, as well as most significant. Gabriel is also frequently represented as an ambassador bearing his credentials, with attendant angels. By the early German artists he is represented as habited in the richly embroidered vestments of the priesthood.

ANSA. The handle by which a vase or cup was held. The thong which held the spear or javelin (*hasta ansata*) by its centre. See AMENTUM.

ANSATED. A term applied to vases, &c., to which handles are affixed.

ANTEFIXA. This term was applied by the Romans to various ornaments in TERRA-COTTA, which were used to decorate several parts of an edifice, to give an

ornamental finish, or to conceal unsightly junctures in the masonry. They appear on the top of entablatures, above the upper member of the cornice, where they serve

the purpose of concealing the ends of the ridge-tiles, and the juncture of the flat ones.* They also were affixed to the cornice of an entablature, for the purpose of giving a vent to the rain-water from the roof similar to the GURGOYLES of Gothic architecture. Antefixæ, in the form of long flat slabs of terra-cotta impressed with designs in relief, were nailed along the whole surface of a FRIEZE, for ornamental effect, resembling the sculptured METOPES of the Greeks in their application, but antefixæ were not employed in decoration by that people. Some good specimens of such antefixæ are in the British Museum; they exhibit great variety and beauty of workmanship.

ANTEPENDIUM. The decorations, or hangings, in front of a Christian altar, consisting either of plates of precious metal, embossed with figures of saints and decorated with jewels, such as that presented to the cathedral of Basle by the Emperor Henry II., in 1019, and now in the collection of the Hotel Cluny, Paris; or of wood, carved, painted, and gilt; or of cloth of gold, silk, or velvet, enriched with needle-work and seedpearls. Of the latter kinds the churches of the continent present an abundance of examples.

ANTHONY, ST. The events in the life of this saint form a very important class

of subjects in Christian Art. Among the most frequent are his temptation, and his meeting with St. Paul. St. Anthony has several distinctive attributes by which he is easily recognised: as the founder of monachism he is depicted in a monk's habit and cowl, bearing a crutch in the shape of a T, a *tace*,* as a token of his age and feebleness, with a bell suspended to it, or in his hand, to scare away the evil spirits by which he was persecuted; a firebrand in his hand, with flames at his feet; a black hog, representing the demons Gluttony and Sensuality, under his feet; sometimes a devil is substituted for the hog. The subject of the temptation of St. Anthony is treated by Annibale Carracci in a picture in the National Gallery of London (No. 198). The meeting of St. Paul and Anthony has been well treated by Guido, Velasquez, and Pinturicchio.

ANTHONY, ST., of Padua, a recent saint, who died in 1231, has had one of his miracles frequently depicted. When the Pagans refused to listen to his exhortations, he collected the fishes on the sea-shore to listen to him, who came in myriads, and shamed the Pagans into conversion.

ANTHROPOMORPHISM. (*Gr.*) HUMANISATION. A compound Greek word, signifying the representation of the human form; but it is employed to signify the representation of divinity under the human form. In the portrayal of the Divinity, Art can convey the idea only by humanisation, or *anthropomorphism;* hence the beautiful statues of their gods produced by the ancients. Among the Greeks, popular opinion never separated the idea of superior powers from the representation of them under a human form; hence, in their Mythology and in their Arts, each deity had his peculiar and distinguishing attributes, and a characteristic human shape. Combinations of the human form with those of animals, hybrid animals, are found in Egyptian remains, as well as in

* Our cut exhibits an antefix of this kind in terra-cotta, discovered at Chester.

* The badge of the knightly order of St. Anthony exhibits this attribute of the saint, and is represented in the annexed cut from Stothard's engraving of the effigy of Sir Roger De Bois, in Ingham Church, Norfolk. The word *Anthon* occurs above the *tace* in uncial letters.

those recently brought to light at Nineveh; these combinations are symbolical. By the Egyptians the animal form was conceived with more depth and liveliness than that of man; their combinations of various animal figures are often very happy, and also frequently in the highest degree fantastical and bizarre.

ANTIA. The handle of a shield.

ANTICAGLIA. An Italian word, signifying the remains of antiquity, particularly fragments of ancient architecture and the plastic Arts. At the present time this term is usually applied to the less important specimens, for instance, utensils, weapons, ornaments, &c.

ANTICK. Irregular in combination, or fancy, of heterogeneous character, such as the fantastical compositions of human beings with foliage, birds, beasts, &c., formed partly of each other, and combined as ornamental adjuncts in sculpture and painting, of which ancient Art produces a great variety; and the more modern Art gives additional examples in Raffaelle's arabesques, and the grotesque works of modern Italy.*

ANTICO-MODERNO, QUATTRO-CENTO. (*Ital.*) That transition style between the comparatively meagre productions of the most eminent early masters and the fully developed form and character of the works of Raphael and his great contemporaries. It arose soon after the time of Massaccio, and characterised the whole of the fifteenth century, until the appearance of the works of Da Vinci and Fra Bartolomeo. It is exhibited in its most perfect condition in the works of Francia.

ANTIMONY. The oxide of this metal enters into the composition of some of the pigments used in painting, as Naples yellow, which is a compound of the oxides of lead and antimony. A mineral yellow is compounded of the oxides of antimony and bismuth. Guimet's yellow is the deutoxide of lead and antimony. These pigments are useful in enamel or porcelain painting, but by no means eligible in oil or water-colours. Most of the Naples yellow now sold by artists' colourmen is prepared from white lead mixed with a small proportion of cadmium yellow. Glass is coloured yellow by antimony; the women of the East use the native sulphuret of antimony to blacken their eyebrows and eyelids.

ANTIQUARIAN. Drawing paper is cut into sheets of various dimensions; that called *antiquarian* usually measures fifty-three inches by thirty-one.

ANTIQUE, ANTIQUES. A term derived from the Latin *antiquus*, ancient. By "antique" is understood pre-eminently those peculiarities of genius, invention, and Art, which are preserved in the remains of cultivated nations of antiquity, and which must always excite our admiration and influence our studies, as the most important and enduring relics of ancient times. With the idea of the antique is united the CLASSICAL, by which we generally understand those writings and works of Art which are perfect in conception and execution, and therefore worthy of being our patterns. The term is used only for those creations which are left us of the Greeks and Romans, which, among all early nations, we call, *par excellence*, "the Ancients," because they were superior to all others in mind and manners, and because they impressed more or less the stamp of their cultivation on the greater part of the ancient world. In Art we regard the Greeks as the true classical ancients, being incontestably superior to the Romans, who were only an imitative nation, formed on the Greeks themselves. Of all nations, the Greek alone is that in which internal and external sentient and mental life existed in its most beautiful proportions; therefore they appear from the beginning to have been peculiarly destined for independent cultivation of the forms of Art, although a long development and many favourable circumstances were required before the genius which early appeared in mythology and poetry could be transferred

* See ARABESQUE and GROTESQUE.

to plastic Art. In that perfection of external form by which the Greek artist was surrounded he formed his IDEAL, in which lies the great *truth* of the so-called antique forms; in them the ideal is the comprehension of *nature*, whose prevailing character is the embodiment of the *spiritual*. By ANTIQUES we understand those works which have become, as it were, the *types* of human form, the representations of life in all its variety, which belong to true plastic Art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word ANTIQUES to express all the productions in the various plastic Arts of the Greeks and Romans, as distinguished from the Art of the remaining ancient and unclassical nations—Egyptians, Indians, &c., and also from all later and modern Art.

ANTIQUITY, ANTIQUITIES. In an artistic sense, the old, as opposed to the new, times. It is supposed to extend from the earliest historical knowledge to the irruption of the barbarians upon the Roman empire, which event, in connection with the diffusion of Christianity, produced the great turning-point in the history of the civilisation of mankind. We also use the word in a limited sense to denote the early ages of every nation, but particularly with reference to the two great nations of ancient times, the Greeks and Romans, whom we call pre-eminently "the Ancients." By ANTIQUITIES we understand those monuments of all kinds which were produced in antiquity, in whatever sense this word may be used.*

ANTISEPTIC VARNISH. A glazing composed to ensure the protection of such vegetable or animal colours as are likely to fade by an exposure to light and air.

ANTITYPE. That which is emblematized, or prefigured, by a type. Thus, the Paschal Lamb was a *type* to which our Saviour, the Lamb of God, was an *antitype*.* So also were the *symbols* of the saints,† and those of the heathen gods.‡

ANTONINE COLUMN. In the middle of one of the principal squares of the city

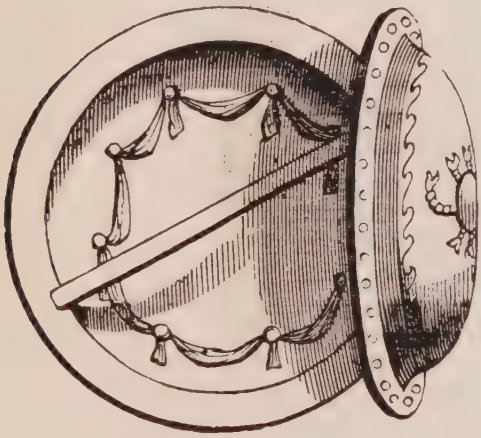
of Rome stands a lofty pillar erected by the Senate in honour of the Emperor Marcus Aurelius Antoninus, and to commemorate his victory over the Marcomanni and other Germanic tribes. Around the exterior of the shaft is placed a continuous series of bas-reliefs, reaching from the base to the summit in a spiral line, representing the victories of Marcus Aurelius. It is evidently an imitation of the column of Trajan, but, both in style and execution, these sculptures of the Antonine Column are very inferior. They have been of great service to art, as they delineate

* According to Muller, the treatment of ancient Art, since the love for classical antiquity was re-awakened, may be divided into three periods:—First. The *artistical*, extending from about 1450 to 1600, and the time of collections and renovations. Secondly. The *antiquarian*, from 1600 to 1700, when learned examinations and elucidations, having no reference to Art, took place. Lastly. The *scientific* period, from 1750, in which æsthetic principles were added to the study of archæology.

* See AGNUS DEI.
† See SYMBOLS.
‡ See ATTRIBUTES.

most truthfully the military tactics of the Romans, their costume, arms, armour, &c., as well as those of the barbaric tribes against whom they fought, and who are unrepresented elsewhere.

ANTYX. (*Gr.*) The rim or border of anything, such as a shield or chariot. The shield of the Homeric heroes was sufficiently large to cover the entire person; the framework was made of *wicker*, or of osiers twisted together; and of *wood*, which was afterwards covered over with several folds of bull-hides, and bound with



a metallic ring around the outer edge—the antyx.* The word antyx is sometimes used to signify a chariot; at others, the curved front of the chariot, to which it gave both form and strength. It was often made double.

ANVIL, *in Christian Art*, is the attribute of St. Adrian, and of St. Eloy, the patron saint of goldsmiths and other workers in metals.

APE. *In Christian Art* the ape is the symbol or emblem of malice, cunning, and lust. The devil is often represented under this form. This, with other emblems, representations of a similar description, are frequently seen placed under the sub-

* Our engraving is copied from Meyrick's *Critical Inquiry into Ancient Arms and Armour*, and represents one of the large Grecian shields, seen sideways, and behind, showing the straps for the arm and the hand.

sellæ of stalls, as a sign of degradation and contempt.*

APEX. (*Lat.*) A cap worn by the priests of heathen Rome: the essential part was a piece of olive-wood, pointed, surrounded at the base with a lock of wool; this part was sometimes worn alone on the top of the head, and held there by fillets, or by a cap fitting closely to the head, and fastened by strings or bands. The word apex is also applied to the crest, or ridge, on the summit of a helmet.

APLUSTRE. (*Lat.*) An ornament constructed of thin planks of wood, which formed the highest part of the poop of

ancient ships; it rose immediately behind the helmsman, and served him, in some degree, as a protection from the weather. At the point of junction between the aplustre and the stern, we frequently find an ornament resembling a circular shield. It was somewhat fan-shaped, and formed a corresponding ornament to the CHENISCUS at the prow. Its beautiful form and prominent position caused it to be

* In many illuminations at the head of the Seven Penitential Psalms, depicting David gazing at Bathsheba, an ape tied to a tree is introduced, in allusion to the sin of the Psalmist.

frequently adopted as an emblem of maritime affairs, and was carried as a trophy by the victor of a naval engagement. In the Apotheosis of Homer, in the British Museum, is a female who personates the Odyssey; she bears the APLUSTRE as an emblem, in reference to the voyages of Ulysses.

APOLLONIA, ST., of Alexandria. The events in the life of this saint form the subjects of some fine pictures, of which one of the best, painted by Domenichino, is in the gallery of the library of Mayence. She is usually represented as holding the martyr's palm in one hand, and a pair of pincers, with a tooth, in the other, illustrating her martyrdom, during which all her teeth were pulled out. In the Munich Gallery is a fine altar-piece, in six compartments, representing scenes in the life of this saint, painted by Granacci, a favourite pupil of Michael Angelo. In some old pictures the pincers of St. Apollonia so nearly resemble the shears of St. Agatha, that it is not easy to recognise which is meant.

APOSTLES. In the earliest periods of Christian Art, the APOSTLES were represented under the emblematical forms of LAMBS, or SHEEP, grouped around Christ standing on an eminence, also as a lamb, nimbed, or as the good Shepherd, bearing a lamb in his arms. At a later period they were depicted as MEN, each bearing a sheep, and Christ in the midst, also bearing a lamb in his arms, or on his shoulders. Subsequently, the apostles became individualised, and were depicted under certain conventional forms, which were more or less adhered to throughout the whole period of Christian Art. They were represented as men of different ages, sometimes with flowing beards, their heads surrounded with the NIMBUS, feet naked, and with appropriate ATTRIBUTES, the instruments of their martyrdom. Usually, they each carry a book, by which they are distinguished from the prophets, who bear parchment rolls. At times, their names are inscribed within the circumference of the NIMBUS; at others, on scrolls above their heads, or beneath their feet. In ecclesiastical decoration, we find them grouped together as a series; and in pictures, of which the subjects are taken from the life of Christ: as the Last Supper, the Ascension, the Transfiguration, the Parting of the Apostles, the Twelve Martyrdoms, the Twelve Baptisms, the Assumption of the Virgin, &c. When they are depicted carrying scrolls, there will be found inscribed on each a sentence from the Belief, commencing with St. Peter,—*Credo in Deum Patrem omnipotentem.* Although the apostles are always twelve in number, they sometimes give place to evangelists; St. Jude is frequently omitted to introduce St. Paul; sometimes St. Mark and St. Luke are substituted for St. Matthias and St. Simon. The usual ATTRIBUTES of the apostles are as follows: St. Peter bears a key, or a fish; St. Paul, in the garb of a Roman citizen, bears a sword; St. John, a cup; St. Andrew, a transverse cross; St. James the Greater, a pilgrim's staff, or a sword; St. James the Less, a fulling-club; St. Philip, a pastoral staff; St. Bartholomew, a large knife, or a processional cross; St. Simon, a saw; St. Jude, a lance; St. Thomas, a builder's rule, sometimes with a large stone in his hand, or a lance; St. Matthias, an axe, a sword, or a lance.*

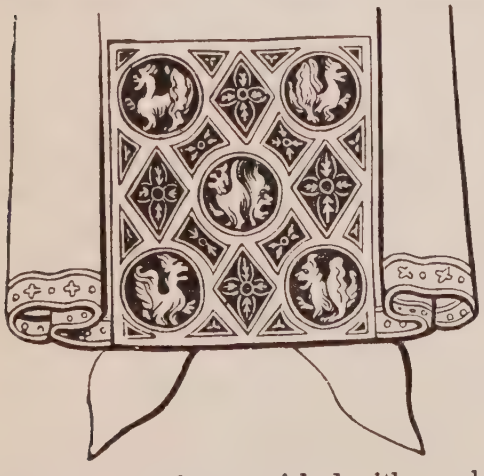
APOTHEOSIS (*Gr.*), CONSECRATIO (*Lat.*) Deification. A ceremony among the ancients by which a man was raised to the rank of a god. The Romans used the word *consecratio* to express the apotheosis. The ceremonies attendant upon the occasion of an apotheosis were both festival and religious observances, consisting chiefly in burning an effigy of the deceased on a funeral pile; as the fire ascended an eagle was let loose, by which was conveyed the idea of carrying the soul of the deified mortal to heaven; and, in conformity with this, it is common to see on medals struck to

* This subject is very fully treated in Mrs. Jamieson's *Sacred and Legendary Art.* London, 1848.

commemorate an apotheosis, an altar with a fire on it, from which an eagle ascends.

Our illustration is taken from Roman coins, and exhibits the ordinary mode of representing this act, the emperor, in the one instance, seated on the back of an eagle, and the empress upon a peacock. In the British Museum there is a bas-relief representing the apotheosis of Homer, of Roman workmanship, supposed to have been executed in the time of the Emperor Claudius. In modern Art, apotheosis has simply a figurative meaning; such, for example, the apotheosis of Schiller, one of the three *bas-reliefs* on the pedestal of the monument by Thorwaldsen, to the memory of that poet at Stuttgard. A painting, by Rubens, of the apotheosis of James I., forms the ceiling of Whitehall Chapel.

APPARELLS, worked in silk and gold, embroidered with ornaments or sacred



imagery, sometimes enriched with pearls and precious stones, were attached to ALBS and other ecclesiastical vestments, and worn as a general decoration in the thirteenth and fourteenth centuries; but only occasionally in more recent times; but in consequence of the revival of interest in all matters relating to Christian Art, they have lately been revived in a portion of the Romish Church. The apparells either went round the bottom edge or the wrists of the vestment to which they were attached—this is the most ancient style—or they consisted of quadrangular pieces, varying in size from twenty inches by nine, to nine inches by six, for the bottom;* and for the wrist, six inches by four, to three inches square. The apparells are distinctly figured upon numerous monumental effigies and brasses: fine examples of the former are preserved in the Cathedral of Rouen.†

APPIAN GREEN. (APPIANUM, *Lat.*) A pigment used by the ancients; according to Pliny, it resembled *verdigris*, and was used as a substitute for it; it was prepared from green earth, and is now known as Cyprus or Verona green, because the best is found in those places; all these green earths appear to be of a chalky base, coloured by oxide of copper.

APPLE. The apple is the emblem of victory; it is seen as an attribute in the hand of *Venus victrix*, with the poppy, which she holds in the other hand. When she is represented as triumphant over Mars, who was conquered by her only, instead of the apple she generally holds in the right hand a helmet, upon which she gazes. The maternal Aphrodite, or *Venus genetrix*, honoured by the Romans, often bore the apple, in explanation of which legends relate that she gave three apples to Hippomanes, by which the possession of Atalanta was secured to him. This attribute meant originally the pomegranate, because Aphrodite Cypria, so called from the worship of her in Cyprus, planted the first pomegranate tree in that island.

* The beautiful example given in our engraving is obtained from the brass of a priest, *temp.* Edward III., in Wensley Church, Yorkshire.

† The reader should consult the elaborate detail of the subject under the article ALBE, in Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

The apple has also a prominent place in northern mythology; according to Scandinavian legends, Iduna, goddess of youth, had the care of precious apples, of which the demi-gods must often partake, to prevent their growing old.

APPLE, *in Christian Art*, is used as a symbol to represent the fall of man and original sin.

APPLIQUÉ. (*Fr.*) Ornamental work or enrichment made separately, and *applied*, fastened, or mounted, on another; the term is used for ornamental *plaques* of metal, china, &c., sometimes let into, or affixed to, furniture, &c.

APSIS. (*Lat.*) The rounded end of a basilica of a Christian church at the back of the altar, the embowed or arched roof of a room, the canopy of a throne, &c.

AQUA-FORTIS. (*Lat.*) The nitric acid of chemists, diluted for the use of engravers, &c. It acts very energetically upon copper and steel, and is the agent employed in BITING IN.

AQUA-MARINA. (*Lat.*) A transparent stone of a sea-green colour, frequently used by the gem engravers of antiquity.

AQUA-TINT. A kind of engraving which imitates drawings executed in India-ink, bistre, and sepia, very successfully. The peculiarity of this method of engraving consists in sprinkling the copper-plate with powdered mastic, or some similar substance, which takes a granular form, so as to prevent the AQUA-FORTIS from acting upon the copper where the particles of the mastic adhere; by this means the copper is corroded only partially, and in the interstices between the grains of mastic; the resulting effect exactly resembles that of a wash of India-ink.*

ARABESQUE, or MORESQUE. Ornaments with which the Arabs adorned the walls, ceilings, and floors of their buildings; fruits, flowers, mathematical figures, in short, everything except the forms of men and animals, which were forbidden by the prophet, were thus fantastically used by them. This style of ornament, which we find, for example, in the Alhambra, was not the invention of the Arabians; the ancients had already employed it in profusion; they, therefore, merely modified its fanciful convolutions in accordance to their taste and creed. According to Vitruvius, it had its origin in Rome at a time when the riches and luxury of the Romans, together with Oriental influence, had corrupted general taste. It is not easy to trace its gradual decay during the invasion of barbarism, but traces are found of it in the later times of the Greek empire. While classic Art was forgotten, the arabesque style was perfected by the Arabians and the Germanic nations. Ancient arabesque arose when Classical Art was declining; the modern rose again in the blooming period of modern Art, and was awakened from her sleep by the greatest of her masters. From the discovery of the paintings in the baths of Titus may be dated a new epoch in the history of ornamental Art, when Raffaelle gave a new and loftier direction to taste, and arabesque won its highest triumph in the Loggia of the Vatican, a portion of which is given in our cut. This Art owes its great success to Raffaelle's idea of introducing allegory in the composition; thus, giving poetical language to that which was before only a pleasure to the eyes, his genius produced an *ensemble* which surpassed everything which had preceded it in beauty. After his time the arabesque degenerated

* The details of this, and other processes in the art of engraving, may be found in Fielding's *Art of Engraving*.

both in invention and composition. In France it reached its climax in the reign of Louis XIV., whose love of splendour and gaudy display gave the most unlicensed freedom to the decorative artists he employed, who overloaded their designs with decorative convolutions until meaning and propriety was entirely sacrificed and the eye insufferably wearied. In ornamental Art, arabesque deserves the most extensive cultivation, but it draws upon higher resources than are possessed by the majority of modern artists; the only one who, to our knowledge, has succeeded, is the Geman artist, Eugene Neureuther, whose arabesques in the Glyptothek at Munich are worthy of any age. For the Moorish arabesques, the student should consult *The Alhambra*, by Owen Jones; for the ancient, Zahn's *Ornamente aller Classichen Kunstepochen*, and *Ornamente und Merkwürdigsten Gemälde von Pompeii Herculaneum und Stabia*; and for the modern, Gruner's *Frescoes and Stuccoes of the Churches and Palaces of Italy*.

ARBALEST. The name generally applied in the middle ages to the *cross-bows* (*arca-b lista*) carried by soldiers; their great expertness in the use of which gave them much celebrity, and rendered it a deadly weapon in their hands; it was frequently of large size, and weight, and of so powerful a tension, that the bow was required to be drawn to the trigger by an iron wheel (*moulinet*), carried, when not in use, at the soldier's girdle, which wheel was set in motion by a double handle, the bow being held firm by a stirrup for the foot placed on one end. (See Cross-bow.)

ARCA. (*Lat.*) A chest or coffer in which the Romans placed their money or goods. A wooden coffin for the dead.

ARCADE. A series of arches supported on columns, as in a cloister, or the substructure of a house, as an ambulatory; when used for the decoration of a wall either in the interior, or on the exterior, of a building, they were closed in with masonry.

ARCHÆOLOGY, in general, means the knowledge of antiquity, but, in a narrower sense, the science which inquires into and discovers the mental life of ancient nations from their monuments, whether literary, artistical, or mechanical. Artistic archæology treats of remains as works of the fine Arts, in those two nations which were models in Art, the Greeks and Romans; besides these the artistic productions of the Persians, Egyptians, Babylonians, and Indians, take an honourable place in the archæology of Art. According to Grüber, artistic archæology may be divided as follows: 1. *Historico-literary* examinations of the works still existing in museums, galleries, and private collections; the analytical method gives in this the best guide. 2. The *Technology* of the antique regarded as Art-history, and explaining style, method, and the treatment of works of Art according to the different epochs. 3. The *Criticism* of Art, which teaches the principles by which the antique is to be tried or decided as belonging to a certain period of Art. 4. The *Interpretation* of Art, which explains the symbolical part of ancient Art and artist's fables, the manner of treating the meaning of ancient works of Art, and the necessary aids, mythology, history, antiquities. 5. The *Æsthetics* of the antique, by which we comprehend the spirit of antiques (deciding their disposition, action, and expression), and showing us pure beauty, awakens and animates the feeling of it. The æsthetics of the antique displays the circle of the gods and heroes as the types of humanity, souls made visible in bodies, according to various ideals of sex and age, from the exalted divinity of a Jupiter to a satyr, where human nature is lost in that of the animal. While æsthetics are essential to archæology, in pointing out the pure taste, the noble simplicity, and the perfect appropriateness of these creations of Art, they are also employed in a higher kind of criticism. See Müller's *Ancient Art and its Remains*, translated by Leitch, Winckelman's *History of Ancient Art*.

Panofka's *Manners and Customs of the Greeks*, the works of Gell, Stuart, Revett, Taylor, Combe, Millengen, and others.

ARCHAIC. Peculiar to remote antiquity; characteristic of early Art and its restricted power. Such as the examples engraved on p. 48 in ancient Art; and the more modern one from the Bayeux Tapestry in our account of that work.

ARCHANGELS. Under the head of ANGELS it was stated that the heavenly host is divided into three hierarchies: archangels belong to the third; they are the seven angels who stand in the presence of God; they are his extraordinary ambassadors; they are adorers, ministers, protectors, avengers, remunerators: in all these functions they are generally nimbed, and have their feet naked, as the apostles and divine persons; their ensign is a banner on a cross, as representing Victory; they are usually depicted clothed as princes and warriors, with breastplates of gold, coronets, and crosses on their foreheads, to show that they warred against the devil and his angels, and armed with a sword, or dart, in one hand. The names of the seven archangels are Michael (*Who is like unto God?*), Gabriel (*God is my Strength*), Raphael (*the Medicine of God*), Uriel (*the Light of God*), Chamuel, Zophiel, and Zadchiel; only the first four are individualised in the Scriptures. Their attributes are,—St. Michael, sometimes in complete armour, bears a sword and a pair of scales, as the Angel of Judgment; also a rod, with a cross *flory* at the upper end; St. Raphael bears a fish, and, as a traveller, carries a pilgrim's staff and a gourd; St. Gabriel bears a lily; Uriel carries a parchment roll and a book, as the interpreter of prophecies; Chamuel bears a cup and a staff; Zophiel, a flaming sword; and Zadchiel, the sacrificial knife which he took from Abraham. The seven archangels are introduced in some of the most beautiful works of Christian Art, such as "The Last Judgment," the "Crucifixion," and in the "Pietà," bearing the instruments of the Passion: they appear individually in other works, as in the "Expulsion," "The Sacrifice of Abraham," "The Annunciation," &c.

ARCHITECTURE. The Art of designing and executing buildings of all kinds; in its results one of the most important of the fine Arts to mankind, demanding great and varied qualifications from those who would practise it perfectly, and applicable to the comforts and necessities, real and imaginary, of all people and countries. It has been well said that "Architecture is both a Science and an Art, and has been cultivated in either way with great but doubtful success; the aimer at mere science often degenerating into a skilful artisan; and the boaster of pictorial skill into a mere theorist. To the skill of the practical mathematician, mechanic, chemist, philosopher, must be added the genius and feelings of the artist, to go towards the completion of such men as Palladio and Wren."

ARCHITECTURAL PAINTING. The principal kind of painting of inanimate objects, representing the creations of man, surrounded by nature, or independent of her. This branch of Art gives us great or small buildings, either single or grouped together, their exteriors or interiors, their details, proportions, and characteristics, according to the rules of perspective. Architectural painting has done much for the Æsthetics of Art, and also for its history, in perpetuating the features of architectural monuments which may disappear under the touch of time. It is therefore important to the future historian of Art; and many an architectural painting has thus become useful to us at the present day. With the addition of natural features, appropriately and tastefully introduced, such paintings are useful as views. Among those artists who have devoted themselves particularly to architectural painting the most eminent are Gentile Bellini and V. Carpaccio. Later, but much inferior in truthfulness, are Canaletti and Claude. Among our contemporaries who have practised successfully this branch of painting,

we may mention Turner, Roberts, Prout, Stanfield, Cattermole, Harding, Nash, and Haghe. Architectural painting has recently made great progress in Germany, through the works of A. von Behr, W. Gail, D. Quaglio, M. Nether, R. Weigmann, H. Kintze, K. F. W. Kloes, E. Dietrich, G. Pulian, Dyck, and A. Hermann.

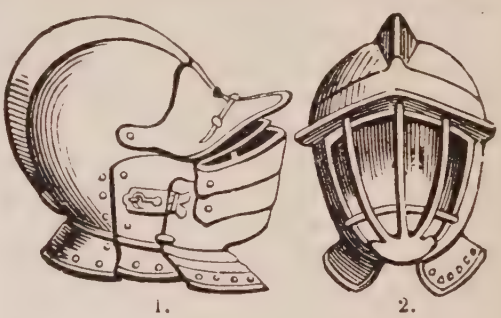
ARCUBUS. A word derived from the Italian *arca bouza* (a bow with a tube or hole), the original form of hand-cannon, or gun, invented in the fifteenth century, the trigger of the cross-bow having suggested one to catch into a cock which held the match, and, by the motion of the trigger, was brought down on a pan, which held the priming. Previous to this invention, the touch-hole was on top of the gun, which was fired by a match applied by hand. The *arcubus*, *arquebus*, or *harquebus*, after undergoing many modifications and improvements, went out of use in the seventeenth century, when flint-locks became universal. Previously, the soldier carried long threads of tow smouldering in his hand to fire his gun.

ARCUS. (*Lat.*) The bow used by the nations of antiquity for shooting arrows. (See Bow.)

ARK. *In Mediæval Art*, a symbol of the body of the Virgin Mary.

ARMENIUM (Lapis Armenius). A pigment of the ancients, produced by grinding the Armenian stone, found in Armenia, which country also produced the chrysocolla, or green verditer. According to Wallerius, the Armenian stone was blue carbonate of copper, combined with lime, while others maintain that it was the same substance combined with quartz, some mica, and pyrites; it was also regarded as ultramarine, but the description of armenium given by Pliny agrees in no respect with the peculiar qualities of ultramarine; nor has the latter ever been found in Armenia, although there are districts in that country in which carbonate of copper exists. It, however, is not improbable that the ancients prepared a pigment from lapis lazuli, to which they gave the name of armenium.

ARMET. A helmet much in use during the sixteenth century, and which may



1. 2.

be worn with or without the beaver. Our woodcut is copied from Skelton's *Engravings of the Goodrich Court Armoury*, and they are thus described:—Fig. 1. The armet *grand et petit*, so called from being capable of assuming either character, seen in profile. The wire which appears above the umbril is to hold the triple barred face-guard. Fig. 2. The same viewed in front with the oreillettes closed, but the beaver removed so as to render it an armet *petit*.

ARMILAUSA. (*Lat.*) A garment similar to the surcoat in use by the Saxons and Normans. It was worn by knights over armour. It originated with the classic nations, and sometimes assumed the form of the paludamentum, varying in shape, but retaining the name, because it was an external covering.*

ARMILLA (Armlet). The Roman term for the ornaments of the hand and arm. The former were generally called by the Greeks *pseillon*, the latter *peribrachionicon;* and both kinds *ophis* (serpent, *i.e.*, serpent-bands), when they were shaped

* Our engraving is copied from Strutt, who obtained it from an illumination in Royal MS., 20 A. 2, a work of the fourteenth century.

like serpents, or were fastened by the heads of those animals. The term *ophis*

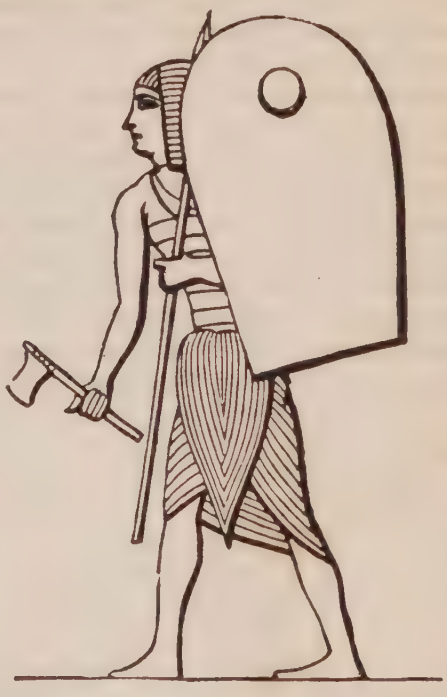
completely describes the armlets of the Bacchantes, which consisted of serpents exactly resembling those in nature.* The custom of wearing armillæ as an ornament is of the highest antiquity; they were worn by both males and females, and were given as rewards for military bravery. In the collections of antiquities in the British Museum are contained great quantities of armillæ, of infinite variety of form, in gold, silver, and bronze.

ARMING POINTS. The ties holding together the various parts of armour.

ARMINS. Coverings of cloth or velvet for the handle of a pike, to give the heated hand a more secure hold.

ARMOIRE. See BUFFET.

ARMOUR. Defences worn on the body against the blows of weapons, &c. They were formed of various materials, such as leather, skins of animals, and sometimes of cloth. The earliest representations of armed soldiers occur in the monuments of ancient Egypt, where we find a simple and primitive defence. It has been thus summarily described by Sir J. Gardner Wilkinson,† who says:—"The offensive weapons of the Egyptians were the bow, spear, two species of javelin, sling, a short and straight sword, dagger, knife, falchion, axe or hatchet, battle-axe, pole-axe, mace or club, and the *lissau*, a curved stick similar to that still in use among the Ababdeh and modern Ethiopians. Their defensive arms consisted of a helmet of plate, or quilted head-piece, a cuirass, or coat of armour made of metal plates, or quilted with metal bands, and an ample shield. But they had no greaves, and the only covering to the arms was a part of the cuirass, forming a short sleeve, and extending about half-way to the elbow.*



The soldier's chief defence was his shield, which, in length, was equal to about half its height, and generally double its own breadth. It was most commonly covered with bull's hide, having the hair outwards, sometimes strengthened by one or more rims of metal, and studded with nails or metal pins, the inner part being probably wicker-work, or a wooden frame, like those used by the Greeks and Romans, which were also covered with hide." It will thus be seen that armour of defence naturally originated in hand-weapons of a simple kind, the earliest being the wooden bludgeon, and to which rapidly succeeded daggers, swords, and javelins, so that we find the Egyptian soldier well armed three thousand years ago with weapons of attack and defence little inferior to those of any succeeding age, until comparatively recent times. Body armour did not reach perfection so rapidly, but was of comparatively

* Our specimen is obtained from a statue in the Vatican.

† *Manners and Customs of the Ancient Egyptians*, vol. i.

* Our engraving is copied from a bas-relief at Thebes, and exhibits the ordinary appearance of an ancient Egyptian soldier equipped for battle.

slow growth, and originated with extra quiltings or paddings of the dress. Thus, "their helmets being thick and well padded," says Wilkinson, "served as an excellent protection to the head, without the inconvenience resulting from the metal in so hot a climate." The cuirass consisted of horizontal rows of metal plate, secured by bronze pins, and fastened to a cloth or quilted tunic, which sometimes covered the upper part of the thigh, and sometimes reached to the waist only. We shall see this modified, but not essentially altered, in the succeeding great nations of antiquity. Ultimately the armour covered

the whole body, but parts only were originally protected. Among the Greeks the armour consisted of helmet, cuirass, greaves, and shield, and the arms were a sword and a spear, javelin, dagger, bow and arrow, &c., including all the weapons of ancient Egypt (except the clubbed stick) in improved forms. The woodcut exhibits them all on the figure of a warrior attired for battle. It is copied from a figure given in Hope's *Costume of the Ancients*. It will be noticed that the most distinctive and perfect improvement had taken place in the helmet, which had become a most imposing and useful adjunct to the soldier. It was a metal skull-cap, occasionally very much enriched with ornament, with an abundant crest, from which descended a long tail of horse-hair. It was furnished with a neck-piece behind, and cheek pieces capable of being lifted on each side of the forehead (as in our cut), or brought down the sides of the face, as a protection to it. The body armour consisted of a quilted, or leather tunic, upon which square or scale-formed plates of metal were secured, but which ended at the waist, where the military girdle of metal banded the body; the upper part of the breastplate was strengthened by the thorax of metal which encircled the throat, and was frequently richly decorated; and shoulder-pieces covered the upper part of the arm. The legs were, for the first time, protected by greaves strapped behind the leg, and frequently ornamented; but the arms and the lower part of the body and thigh were quite unprotected, being barely covered by the tunic beneath.* Their swords, instead of being invariably short and straight, were often narrow at the hilt, widened and thickened in the centre, from whence they tapered to a point, as represented in our engraving; the javelins and spears barbed. The shields were of enormous proportion, sometimes covering the body and legs of the warrior, and having pendent drapery occasionally attached to screen the feet. They were so large that, by kneeling and bending the head, the soldier was completely concealed, and, under this cover, Polyœnus says, they sometimes dug trenches to ensnare the cavalry. They were of metal, convex with broad rims (see ANTYX), and frequently decorated with mythological subjects and elegantly designed borders. The armour of the Roman soldiers corresponded in all essential parts with that of the Greeks, except that the former occasionally wore a dagger on his right side, instead of a sword on his left. Our next engraving represents these pecu-

* See cut from bas-relief at Marathon, p 48, an excellent specimen of an early Greek warrior.

liarities, and is copied from the figure of a Roman Legionary on the Column of Trajan, at Rome. The soft or flexible parts of heavy armour were made of leather or cloth, strengthened with bronze and iron;

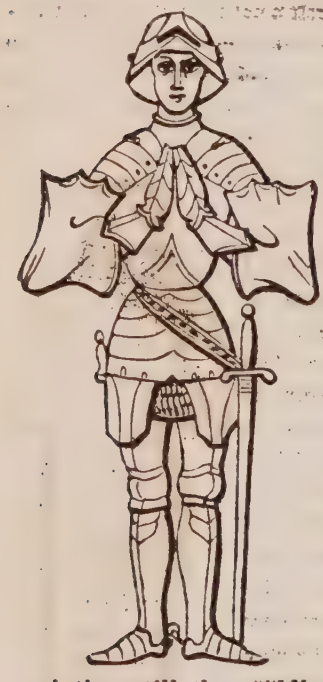
gold and silver were employed to adorn and enrich the armour. Roman armour was generally constructed of brass, and their later weapons of steel, the earlier ones being of bronze. The helmet was of less imposing appearance than those worn by the Greeks. The body armour consisted of the lorica (or breastplate), so called from being originally made of leather,* which was modelled, while wet, like the muscles of the human body, and was imitated in the bronze breastplate of later Roman times; the throat was guarded by a brazen pectorale, and the shoulders by overlapping flaps of metal. The lorica consisted of plates overlapping, in the ancient Egyptian style, which made it of considerable weight. A lighter kind of scale armour, formed of small thin plates, was afterwards adopted,† to which was appended flaps of leather, which covered and protected the thighs.‡ Greaves were worn, but not by common soldiers,§ whose ordinary attire is seen in our engraving, where the legs are covered by the *feminalia* (or short tight trouser) and sandals, which were made with thick soles, and sometimes studded with spikes, to aid them in scaling mounds, and give them surer foothold in fighting.

In the succeeding ages following the fall of Rome, armour became rude in construction and ponderous, often obstructive to the wearer. The armour of modern times has assumed an infinite variety of forms. That of the Anglo-Saxons consisted at first of a tunic covered with iron rings, afterwards of overlapping flaps of leather; these, with slight variations, such as lozenge-shaped pieces of steel, in place of the rings on the tunic, prevailed until the end of the twelfth century.* In the thirteenth, *chain* mail was introduced from Asia by the Crusaders, who used it as a flexible and entire body guard, covering arms and legs. Over it was worn the long linen surcoat, of light material, said to have been adopted in the East as a means of preserving the armour from the heat of the sun. Plate-armour began to be used in the latter part of the thirteenth century, but only sparingly, for the *genouillières* or knee-caps of the knight. To these were shortly afterwards added rere-braces, reaching from the shoulder to the elbow, and *vambraces* to the lower arm, the juncture of the two being guarded by *coudières* or elbow-pieces,† the forepart of the leg being protected by *jam-*

* See cut to Feminalia. † See Corium.
‡ See cuts to Abolla and Paludamentum.
§ See Greaves.

* See cut to Hauberk, which is an excellent example of the Norman armour of that period.
† See cut to Jupon.

barts, or shin-pieces.* The alterations and additions were made with much rapidity, until entire plate-armour came into use in the fourteenth century. The figure of Edward the Black Prince, in Canterbury Cathedral, on the previous page, is our finest existing example of this period. The subsequent variations were chiefly ornamental; the period of greatest richness and splendour being the reigns of Edward V. and Richard III.† It however began to assume a grotesque air, and become exceedingly unwieldy. This fact can be better elucidated by an engraving than by a mere lengthened description; we therefore select an example from the brass of Sir Robert Staunton, who died 1428, in Castle Donnington Church, Leicestershire. The knight is completely cased in steel, consisting of a visored helmet, hauberk, gorget, pauldrons, enormous and peculiar coudières, and steel gauntlets, the hips are covered by taces, from which depend tuilles as a protection for the thighs, the legs and feet being entirely cased in steel. Such heavy arming continued with variations till the middle of the fifteenth century, when highly ornamental suits were constructed for the nobility, and a lighter kind of arms for soldiery adopted. (See ALLECRET.) In the sixteenth century it received much attention, and was again modified and improved, but evidently more for display than use—rather to dazzle in jousts of peace and tournaments at great festivals than for absolute service in war. In the seventeenth century armour seems to have been little used, except such portions as defended the head and body, and to have thus subsided to what has been considered as a necessary equipment to the modern soldier. It would seem, at last, as if the world was convinced, as James I. is reported to have been, when he said that "Armour was an excellent invention, for it not only protected the wearer from harm, but hindered him from harming others."



ARRANGEMENT. In the plastic Arts, and in painting, invention and arrangement are the groundwork of every composition. ARRANGEMENT is the placing together of *parts* in a manner conformable to the character and aim of the work; it relates entirely to the form in which the subject must be worked out so as to produce an intuitive perception of its individuality. Artistic arrangement belongs not only to the object as a whole, but to each part specially, to groups as well as to single figures, and to the position and contrast of their limbs. In painting it refers to the distribution of colours, and the disposition of light and shade, all of which require a peculiar artistic arrangement; light, shade, and colouring being the soul of all painting.* The characteristic of arrangement must be unity in manifoldness; but there is here a threefold relation, either cause to effect, argument to conclusion, means to an end; or as part to part, or to the whole. The laws of arrangement

* Sometimes termed BAINBERGS. See cut under that term.

† Monumental brasses furnish excellent authorities for the study of the arms and armour worn in England during the time it continued in use. They are depicted with great care and accuracy in Mr. Waller's *Monumental Brasses*. See also Meyrick's *Critical Inquiry into Ancient Armour*, and the same author's *Description of Ancient Arms and Armour in the Collection at Goodrich Court*.

* Titian recommended the study of a bunch of grapes as the simplest example of a beautiful natural arrangement; and it always speaks well for the genius of an artist to be able to reduce what is rich and prominent to a simple and comprehensive illustration, and yet let it be visible in his works.

are therefore the laws of causality, referring to the purpose and proportion; every beautiful work of Art must contain a prevailing thought, a principal idea, to which all else is subject. In this subordination the law of causality is acknowledged; and thus, to ARRANGE means, in Art, to *plan*, so that one part appears to follow from another. Time and space are also to be regarded, and in this respect the objects are not joined simply by argument and conclusion, or cause and effect, but also appear close to one another, following one another, or being in relation to the whole. Therefore, a work of Art is subject to the laws of "quantitative and qualitative" proportion. Lastly, the production of a general meaning must be considered; for this especial disposition is necessary, which is a plan (*motif*) in the highest sense of the word, aiming at subduing all to the development of the artist's aim.

ARRAS. Hangings for rooms; first made at Arras, in France, in the fourteenth century. It consisted of woven stuffs, decorated with a simple pattern, like a modern wall-paper.

ARRICCIATE, ARRICIARE. (*Ital.*) In fresco-painting, according to Alberti, the mortar with which the *intonachi* are made is laid on in three coats: the first is called *rinzaffato* (rough cast); its use is to hold very firmly the other two coats which are laid upon it. The middle coat of the *intonachi* is called ARRICCIATE; its use is to obviate any defects both in the first and in the last coats. The use of the last *intonaco* is to receive the polish and the colours. According to Pozzo, the ARRICCIATE is the *first* coat of mortar which is laid on the wall or place which it is required to paint.*

ARROWS, *in Christian Art*, are the emblems of pestilence, death, and destruction, and are sometimes introduced as marks of martyrdom, as the attributes of St. Sebastian, St. Christina, and St. Ursula. The ARROW is occasionally employed as a rebus on the name of Fletcher, being the name by which the makers of arrows were formerly known.

ARSENIC, ARSENIKON. This metal, in combination with other substances, enters into the composition of certain pigments. With sulphur, it forms two compounds, realgar and orpiment; the first of them contains the smallest proportion of sulphur, and is red; the latter is yellow, and is also known by the name of king's yellow. Arsenite of potash, mixed with sulphate of copper, yields the pigment known as SCHEELE'S GREEN, an arsenite of copper. ARSENIKON was the Greek term for the yellow sulphuret of arsenic, ORPIMENT; it was called by the Romans AURIPIGMENTUM. The SANDARACH of the ancients is supposed to be the red sulphuret of arsenic; a false kind of sandarach, mentioned by Pliny, is the red oxide of lead; a mixture of it with ochre was discovered among the pigments used in the baths of Titus. Arsenikon is sometimes written *arsicon* and *arzicon*.

ART. This term, employed in a collective sense, comprehends all the products of the plastic and graphic arts; it is also extended to the orchestric, rhythmic, and mimic arts; but in the present instance we limit ourselves to the consideration of the former—the arts of design.* "ART,"

* Vide *The Art of Fresco Painting*, by Mrs. Merrifield. London, 1846.

* "These arts are distinguished from each other in this, that the one, sculpture, or the plastic art, places bodily before us the organic forms themselves, and that the other, design, or the graphic art, merely produces by means of light and shade the appearance of bodies on a surface, inasmuch as the eye only perceives corporeal forms by means of light and shade. The relation of sculpture and painting, as regards their capabilities and destination, is already hereby defined in its main features—the plastic art represents the organic form in highest perfection, and justly holds as its apex the human form. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness in its subjects, but on the other hand great clearness belongs to its character. Painting, which immediately represents light (in whose wonders it truly shows its greatness), and in exchange is satisfied with the appearance thereby produced in the corporeal form, is capable of drawing much more into its sphere, and making all nature a representation of ideas. The plastic art is in

says Müller, "is a *representation*, that is, an activity, by means of which something internal or spiritual is revealed to sense. Its only object is to *represent*, and it is distinguished by its being satisfied therewith, apart from all practical activities which are directed to some particular purpose of external life. The more immediate determination in Art depends especially on the kind of connection between the internal and the external, the *representing* and the *represented*. This connection must absolutely be one imparted of necessity in the nature of man, not assumed from arbitrary regulation. It is not a subject of acquisition, although it may exercise greater or less influence on different natures and different stages of civilisation. At the same time, this correspondence in Art is so close and intimate, that the internal or spiritual momentum immediately impels to the external representation, and is only completely developed in the mind by the *representation*. Hence the artistic activity in the soul is from the very beginning directed to the external manifestation; and Art is universally regarded as a *making*, a *creating*. The external or *representing* in Art is a sensible form; now, the sensible form which is capable of expressing an internal life can be created by the fancy, or present itself to the external senses in the world of reality. But as even ordinary vision, and much more every artistic exercise of the sight, is at the same time an activity of the fancy, the *form-creating* fancy in general must be designated as the chief faculty of representation in Art. The creative fanciful conception of the artistic form is accompanied by a subordinate but closely-allied activity—the representation or embodiment of the form in the materials—which we call EXECUTION. To the internal or *represented* in Art—the spiritual life, whose corresponding and satisfying expression is the artistic form—we apply the term *artistic idea*, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form. The *artistic idea* is never an idea in the ordinary sense; as it can never be rendered in an entirely satisfactory manner by language, it can have no expression but the work of Art itself. It lies in the notion of a work of Art as an intimate combination of an artistic idea with external forms, that it must have a *unity* to which everything in the work may be referred, and by which the different parts, whether simultaneously or successively existing, may be so held together, that the one, as it were, demands the other, and makes it necessary. The work must be *one* and a *whole*.*

In tracing the history of Art to its infancy, we must direct our attention to the East, and watch its progress contemporaneously with that of the human mind. The earliest civilised nation of antiquity, Egypt, presents in its most ancient monuments the quaint and peculiar attempts of a primitive people to embody events sacred and secular through the aid of sculpture and painting. That Art was originally *sacred* in its character, and devoted to the holiest purposes, was the natural conse-

its nature more directed to the quiescent, the fixed—painting more to the transient; the latter can also, in that it combines far and near, admit of more movement than the former; sculpture is therefore better adapted for the representation of character, painting for expression. Sculpture is always bound to a strict regularity, to a simple law of beauty; painting may venture on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole."—MULLER, *Ancient Art and its Remains*

* "Deep feeling is the only true source of lofty Art. It is *feeling* which reveals to us true ideas and correct intentions, and gives that indefinable charm, never to be conveyed in words, but which the hand of the painter, guided by the poet's soul, alone can diffuse throughout all his works. From religious feeling, love, and devotion, arose the silent inborn inspiration of the old masters: few, indeed, now seek their hallowed inspiration, or tread the paths by which alone they could attain it, or emulate that earnest endeavour to work out the principle of serious and noble philosophy, which is discoverable in the works of Durer and Leonardo Da Vinci."—SCHLEGEL'S *Æsthetic Works*. London, 1849.

quence of its mystic origin in the struggles of the human mind toward artistic creative power — that Promethean spark which blazed forth in its brilliancy in ancient Greece, and is yet unrivalled in its excellence. After sacred subjects historic ones were attempted, and the walls of the temple, dedicated to a god, were adorned with the representation of the prowess of the hero he was believed to protect; or the palace-walls of the king became the sculptured records of his power, wars, and conquests; repeated as well on the public buildings as on his tomb. It was not long before the actions of ordinary life claimed the same record; and the ancient tombs of the early Egyptians depict so truthfully the most minute features of their ordinary lives, that the *savants* of the present day have been enabled to give us the most minute particulars of the domestic and public life of a people whose history had left but few records, and whose language was believed to have been for ever lost.

In surveying these primitive works of Art, we can trace but the struggles of the mind for the embodiment of a single truthful idea. We find no attempt at grace, no knowledge of dignity beyond what *size* could accomplish. Thus, the enormous figures carved in the rock at Abou-Simboul, and the colossal bas-reliefs at Thebes and Memphis, are astounding by their *proportions* rather than their *expression*. So it has ever been with nations in the early dawn of their arts. The rock temples of Ellora, the caves of Elephanta, or, to descend still lower, the rude idols of the Pacific Islanders, and the Mexican, or North American Indians, strengthen and confirm the fact. In early Egypt, Art was a sacred calling, and its professors men trained to the service of religion, and bound to certain rules in the practice of their art from which they dared not swerve. Art became thus almost mechanical at the period of its birth, and was shackled by laws which prohibited its growth toward beauty for many centuries. That monotonous and unthinking adherence to established forms which characterises modern China thus finds its prototype in ancient Egypt. Rules for the drawing of the human figure were rigidly established, from which no artist might depart; their laws being laid down with a mathematical precision. "In their temples they were obliged to conform to rules established in the early infancy of Art, which custom and prejudice had rendered sacred; the ancient style was always looked upon with the highest veneration. Plato and Synesius both mention the stern regulations which forbade their artists to introduce innovations in religious subjects; and the more effectually to prevent this, the profession of artist was not allowed to be exercised by common illiterate persons, lest they should attempt anything contrary to the laws established regarding the figures of the deities." * Their artists were consequently deficient in conception, had no knowledge of grouping or pictorial effect. The walls of a building intended to be sculptured or painted were ruled in red squares, the draftsman marking in each square each allotted portion of the figure intended to be represented; every picture or sculpture was thus made up of isolated parts, each conceived by itself, and inserted where wanted. "The peculiarity of the front view of an eye introduced in a profile is thus accounted for: it was the ordinary representation of that feature added to a profile, and no allowance was made for any change in the position of the head.† Thus, then," as Diodorus observes of Egyptian statues, "various portions of the same figure might be made by several artists, in different places, the style and attitude having been previously agreed upon, which, when brought together, would necessarily agree, and form a complete whole." ‡ The same laws regulated the drapery, which was added upon the figure previously drawn, in accordance with the station of life the person that figure was intended to repre-

* Sir J. G. Wilkinson's *Manners and Customs of the Ancient Egyptians*, vol. iii. p. 87.

† See cuts to ASILLUM and HARP, and particularly that to CALANTICA, Fig. 1.

‡ Wilkinson, vol. iii. p. 265.

sent moved in. The representation of animals appears to have been less restricted; but though they exhibit occasional truthfulness, and are distinguished by more freedom than those of men, they evince the same rigidity of feeling, the same adherence to the simple profile, the same timidity of change. The vegetable world was even more grotesque and archaic as conveyed to the eye by these early artists, who thus transmitted for centuries the ideas of their progenitors.

The monuments of Babylon are marked by the same peculiarities visible on those of Egypt, but they evince greater freedom of design, and a nearer approach to nature.* They have more *expression* both of feature and action in their figures, more knowledge of grouping, and depict a battle or other event much more naturally. The minor details of costume exhibit a marked improvement, while the mere manipulation of the sculpture shows the cultivated experience of long and careful practice.

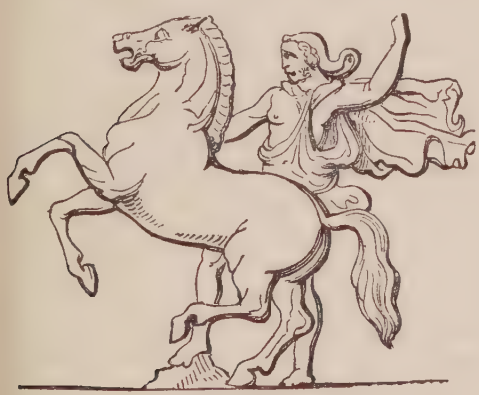
This may be best illustrated by the figure of a horseman from the palace at Nimroud, which forcibly depicts the struggle of the artistic mind toward the truthful representation of that freedom of action visible in the motion of the horse, whose impulse is directed by a rider pursued by the enemy.

* See cut to ACINACES.

It was reserved for ancient Greece to receive the arts at this low level, and to leave them a bequest to all future ages as the most perfect of human works. The earliest traces of Greek Art—the work of the *archaic* period, as it is frequently termed—has much of the old Egyptian character. Such are the earliest painted vases, and the sculptures from Lycia, now in the British Museum (which have been dated B.C. 580—460). Their general character is compact proportion in the figures, whose bodies are muscular, the joints and sinews prominent, the drapery arranged in symmetrical folds: the action of gods denoting majesty and tranquillity; that of men in repose, bodily strength; the gestures when in action being vehement. The early archaic bas-relief found near Marathon, and now preserved in the temple of Theseus, at Athens, exhibits the peculiarities of early Greek Art. The perfection of later Greek Art may be attributed to their public-spirited enthusiasm; with them Art was a glory, and its practice sacred. Their noblest aspirations were devoted to the services of the temples, and the nation in general honoured the artist who successfully adorned them. To be an artist was to be a superior being, acknowledged and honoured as such; but only honoured if the bearer of the divine gift loved his Art for itself alone, and without personal vanity devoted its power to the glory of the gods or the benefit of the community. The Fine Arts were the vital breath of Greek life; their devoted attachment to them has been noted by many contemporaries. Cicero says, "The Greeks enthusiastically admire statues, paintings, and

works of Art; there is no calamity they are so little able to bear as the pillage of their temples and cities." They regarded beauty only as another name for excellence and goodness. So great was their love for fine masterpieces of Art, that whole towns have refused to part with a single specimen, even when tempted by offers of remission of debt, or exemption from tribute. Cicero has strongly put the question, "What remuneration could compensate the Rhetians, now Roman citizens, for the loss of their marble Venus?" adding instance on instance of other citizens who could not bear to be without their treasures. It was this innate love of Art, embracing a whole nation, which made its practice the highest aim of human thought, and elevated it to a pitch of excellence which succeeding nations, through the want of such enthusiasm, have never reached.

The golden age of Greek Art occupied the period between B.C. 460—366, during which period the Parthenon was rebuilt and embellished by the hands of the greatest sculptor the world ever produced —Phidias. These wondrous works, which



enrich the British Museum under the name of the Elgin Marbles, testify the greatness of antique Art, which idealised without departing from nature, and have become the tests of true taste to all time.

The fall of Greece and rise of Rome gave these high principles a blow they have never fully recovered. The conquerors of the world had no absorbing love of Art like the ancient Greeks. It was for them a luxury, an ostentation, not a sacred elimination of beauty. Though to the Greek artist was confided the execution of their best works, Roman influence and wants crippled its purity, and Art decayed. As Rome increased in wealth and power, Art decreased — became merely ornamental, elaborate in finish, at the expense of simplicity and grandeur; gorgeous in decoration, at the expense of taste. So abundant, however, was its labours, that it is recorded there was in Rome and other cities more statues than inhabitants. A reign of dark barbarism succeeded all this luxury of wealth; the statues were demolished by a horde of barbarians, and Art was reduced again to an Egyptian level. From this night of barbarism which succeeded the fall of Rome, the Church again raised Art. Christian emblems and sacred subjects were depicted by the earlier artists of the Greek church, who constructed their representations precisely on the plan of the Egyptians, enacting rules for the form, colour, and style of each sacred painting, which thus became a mechanical thing with them for century after century.* The style may be characterised as stiff in attitude, exceedingly hard and ungraceful, and deficient in anatomical or natural principles. Constrained attitude and grotesque action render ludicrous to many eyes the serious works of these old artists. Italy took the lead in improvement, and it is to the schools of Florence and Rome we are indebted for its resuscitation. In the works of Giotto, Cimabue, and Fra Angelico, we see the revival of that purity of manner and gracefulness of thought which had slept among men so long. Michael Angelo, in sculpture, and Raphael, in painting, again claimed and obtained the assent of the world to honour the great principles of the creative powers they wielded. Other artists, imbued with varied genius, appealed to the taste of men in other coun-

* M. Didron found the monks of Mount Athos painting—a few years ago—pictures in the same quaint and peculiar style which characterised early Byzantine works.

tries, and aided its spread, until Art again exerts its peaceful and ameliorating sway, acknowledged and respected in all lands.*

ART, COLLECTIONS OF. See COLLECTIONS.

ARTICULATION. Painters and sculptors, as well as anatomists, employ this term to express junction of the bones: when the passing of one member of the body into another is well marked, and correctly drawn, they are said to be "strongly articulated," or "well articulated." This part of artistic anatomy is termed ARTHROLOGY, and is divided by anatomists into the *moveable* (diarthrodial), having contiguous surfaces; and the *immoveable* (synarthrodial), having contiguous surfaces and symphyses, which are partly contiguous, partly continuous. The student will find this important subject treated at length in Dr. Fau's *Anatomy of the External Forms for the use of Artists*, translated by Dr. Knox.

ARTIST, ARTISAN, (ARTISTE, *Fr.*) One who exercises the Fine Arts, meaning thereby the Plastic Arts especially. This term is, by some writers, made to include the musician, and, by others, even the poet; but it is properly limited to the sculptor, painter, and architect. Artisan is applied to one who exercises the mechanical arts, and is subordinate to the artist.

ARTISTICALLY. A term expressive of the sense of particular ability, or intelligence, shown in the work of the artist.

ARTOPHORIUM, CIBORIUM. The ancient name for the box containing the Host. In early Christian times church vessels were richly ornamented, and many are preserved, formed of ivory, with basreliefs illustrating various events in Scripture history.

ARTS, SOCIETY OF. See SOCIETY.

ART-UNIONS are societies formed for the encouragement of the Fine Arts by the purchase of paintings, sculptures, &c., out of a common fund raised in small shares or subscriptions; such works of Art, or the right of selecting them, being distributed by lot among the subscribers or members. They appear to owe their origin to M. Hennin, a distinguished amateur of Paris, who, about forty years ago, organised a little society for the purpose of bringing together the unsold works of artists, exhibiting them, and, with the exhibition money and other subscriptions, purchasing a selection from among them, which was afterwards distributed by lot to the subscribers. In 1816 this company merged into the "Société des Amis des Arts." Art-Unions have been extensively organised in most of the German states. The Art-Union of Berlin was established in 1825. The pictures are selected by a committee, and in addition an engraving is distributed to each subscriber. The Art-Union of the Rhine Provinces and Westphalia, among other objects, purchase pictures for *public* purposes, such as altar-pieces. The leading features of these German societies are—the purchase of works of Art either by commission or selection, to be appropriated by lot amongst the members; the production of an engraving for distribution annually among the members; and the creation of a reserve fund for the encouragement of historical and religious Art, by the commission or purchase of pictures for public purposes. The first Art-Union formed in Great Britain was in Scotland, in the year 1834. The Art-Union of London was established in 1837, and since that period similar societies have been established in Ireland, and in many of the principal towns in England. In 1839, an American Art-Union was established in New York with great success. It is a mooted question whether the establishment of these societies in England has done much to elevate the standard of taste in Art. The works of the greatest painters are but seldom within the reach of an Art-Union prize-holder, and even if they were, it is more than likely they would not be selected. There can be no doubt, however,

* In continuation of the mediæval history of Art, see the articles in this Dictionary under PAINTING, SCULPTURE, SCHOOLS OF ART, &c.

that whatever may be the defects of their early existence, they will ultimately help to inform and instruct the public mind.

ARUNDEL MARBLES. A collection of ancient sculptured marbles collected by Mr. Petty (an ancestor of the Lansdown family), in the early part of the seventeenth century, in the course of travel in Greece and Asia Minor at the expense of, and for, Thomas Howard, Earl of Arundel, part of which was presented by his grandson, Mr. Henry Howard (afterwards the Duke of Norfolk), to the University of Oxford in the year 1667, after they had been unfortunately neglected and defaced in the Great Rebellion, and many lost. The collection, when entire, consisted of 37 statues, 128 busts, and 250 inscribed marbles, and the invaluable cameos and intaglios which now form the "Marlborough Gems." "I cannot," says Peacham, in his *Compleat Gentleman*, first printed in 1634, "but with much reverence mention the everyway Right Honourable Thomas Howard, Lord High Marshall of England, as great for his noble patronage of Arts and ancient learning as for his high birth and place; to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honour the gardens and galleries of Arundel House about twenty years ago, and hath ever since continued to transplant old Greece into England." The Arundel, together with the Pomfret, Marbles, are preserved at Oxford, and that which the University places at the head of its collection is the Greek inscription known as the "Parian Chronicle," from its having been kept in the island of Paros. It is a chronological account of the principal events in Grecian, particularly Athenian, history, from the reign of Cecrops, B.C. 1450, to the archonship of Diognetus, B.C. 264.

ARUNDEL SOCIETY. A society established in London in 1848 for the purpose of facilitating the study of Art by the publication of rare historical and practical works, and of engravings from the more important examples of architecture, sculpture, painting, and ornamental design. Among their works is a new translation of Vasari's *Life of Fra Angelico*, illustrated with outlines of his principal works, and a series of engravings from the same artist's frescoes in the Chapel of Nicholas V. in the Vatican; the "Pieta" from the fresco by Giotto, in the Chapel of Santa Maria dell'Arena, at Padua; and reduced casts in plaster and bronze of the "Theseus" and "Ilissus" in the Elgin collection, British Museum. The society have also employed an artist to copy Giotto's frescoes in the Arena Chapel, at Padua, and have pointed out many other early frescoes and pictures they would desire to copy and publish as evidences of the talent of the early painters, and materials toward the history of Art. A short designation being desirable for the society, the name of Thomas Howard, Earl of Arundel, who has been called "the father of *vertu* in England," and the "Mæcenas of all polite arts," was selected for that purpose.

ARYBALLOS. A vase for ointments or perfumes, used by the nations of antiquity, who gave it that name from its resemblance to a purse. It is of globular form, and was made of various sizes.

ARYSTERES. Smaller vessels for taking the wine from the *crater* and distributing it to the guests. See CYATHUS.

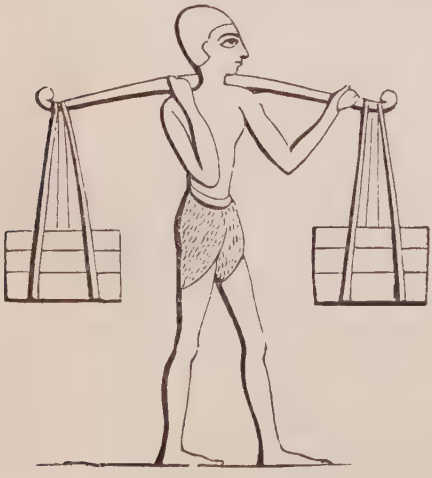
ARZICA. There are two pigments known by this name to mediæval writers on Art. According to Cennini, it was an artificial pigment of a yellow colour, much used at Florence for miniature painting. The Bolognese MS. of the same period shows that it was a yellow lake made from the herb *gualda*, which is the Spanish and Provençal name for the *reseda luteola*, which plant has been used as a yellow dye throughout Europe, from a very early

period. This yellow lake was known to the Spanish painters under the name of *ancora* or *encora*. The other kind of ARZICA is stated to be a yellow earth for painting, of which the moulds for casting brass are formed; it yields an ochreous pigment of a pale yellow colour, which, when burned, changes to an orange colour.*

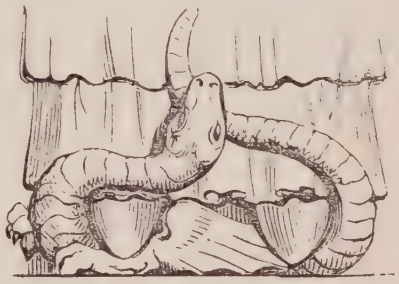
ARZICON, ARSICON. A contraction or corruption of the word ARSENICON the Greek name for orpiment (*auripigmentum*). The word ARZICON must not be confounded with AZARCON, the Spanish name for red lead.

ASCOS. An antique vase for holding ointment or perfumes, so called from its resemblance to a leathern bottle or wine-skin. Pots of this form are still common in the south of Europe, especially in Spain and Portugal, where they are used for water.†

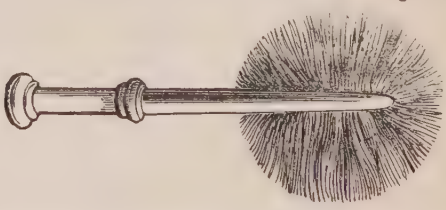
ASILLA. (*Gr.*) A wooden pole, or yoke, sometimes resting on both shoulders (like that in common use at the present day), or more frequently on one shoulder only, and used for carrying burdens; it occurs very frequently on ancient works of Art especially the Grecian: but it is even more common on early Egyptian sculptures, from one of which our engraving has been copied.



ASP. In sculptured representations of Christ, and also of the symbolical representations of Christian Faith, the asp is often seen placed under their feet, to denote the victory over malice. Different shapes are given to the asp. Sometimes it is a short reptile, approaching in form to the lizard, with a large head, without feet; at others, it is a quadruped with short feet, its body terminating in the tail of a serpent. Our cut is from the effigy of a bishop in the Temple Church, London, who treads one under his feet.



ASPERGES. The rod used for sprinkling the holy water in the service of the Roman Catholic Church.



ASPHALTUM, BITUMEN, MUMMY. (NERO DI SPALTO. *Ital.*) A brown carbonaceous pigment used in painting. It is found in various parts of the world, more particularly in Egypt, China, Naples, and Trinidad. That found in a lake in Judea is termed Jew's pitch, and this name has also been given to all the varieties of asphaltum. The best is the Egyptian; it is glossy and heavy, emitting a very strong disagreeable smell, like that of garlic or assafœtida, and breaks with a shining fracture; except in colour, it agrees in out-

* Vide Mrs. Merrifield's *Ancient Practice of Oil Painting*. London, 1849.

† Dennis's *Cities and Cemeteries of Etruria*.

ward appearance with gamboge. It is not soluble either in water, turpentine, or oil, until fused. As it is not very cheap, it is often adulterated.* Much skill and care is required in preparing this pigment for artists' use, and very little that is sold can be depended on. When improperly prepared, it flies off in oil painting, and loses its pleasant brown tone and becomes a dirty grey, which change is owing to its containing an empyreumatic oil, which, being extracted, the asphaltum becomes durable. It would be greatly improved if dissolved in amber varnish. When judiciously employed it is a most valuable pigment for backgrounds, drapery, and heads in shadow, and for warming or blending other pigments, when used either alone or mixed with blue; for this purpose no other pigment can adequately supply its place. There are some few artists who have used it very much, particularly among the Germans and Italians; but without a thorough knowledge of colour, it only produces a dirty tone. It was used by Titian as a glazing pigment,† and by Tintoretto, Andrea Schiavone, and others. Asphaltum is an ingredient in the compound used for ETCHING-GROUNDS, in the preparation of BRUNSWICK BLACK, and, mixed with black lac, it forms a japan varnish for boxes and wood-work. French or German Prussian blue, when burned, produces a pigment which is considered a valuable and eligible substitute for asphaltum. The Prussian blue manufactured in England produces an orange-coloured pigment when burned. BITUMEN. The pigment sold under this name differs very much in quality; some appears to be genuine ASPHALTUM, diluted and ground up with drying oil or varnish. Asphaltum greatly retards the drying of oil, but by itself it dries quickly; therefore the selection of either of these pigments will depend in a great measure upon the choice between a quick or slow-drying pigment In using bitumen the artist must be prepared for disappointment, for there is a substance sold as bitumen which will not dry at all; it is probably a factitious compound, greatly resembling coal-tar in appearance and qualities. MUMMY. A substance is sold under this name, which differs very much in quality, according to the manner in which it is prepared. It appears in commerce as a brown dirty compound, consisting of decayed animal and vegetable matters, mixed with small pieces of asphaltum, which is the only portion of any value to the artist. Some ignorant colourmen merely sift out the vegetable fibre, and grind up all the earthy matter together with the uncertain quantity of asphaltum. This is literally MUMMY, but the product is a compound of a dirty olive-brown, worse than useless: the skilful manufacturer, on the contrary, carefully picks out the only portion of value to the painter—the asphaltum (Egyptian)—and, after proper manipulation, grinds it with drying oil or with amber varnish, and therewith produces a pigment of considerable value for artists' use.

ASPIC (*Fr.*), SPIKE. *Essence d'Aspic*, or oil of spike, is prepared from the wild lavender (*lavendula major* or *lutefolia*). It is used in wax painting.

ASS. This animal is employed in Christian Art as the symbol of sobriety; in figures on some Christian monuments, as the emblem of the Jewish nation; it also seems to exhibit the synagogue personified, carrying by the saddle the heads of many swine.

ASSUMPTION. The assumption of the blessed Virgin Mary is a subject that has called forth the highest resources of Christian Art. Among the most famous is the picture by Titian, at Venice. Granacci has also treated this subject with great skill and feeling in a picture contained in the Florentine Gallery. The usual mode of depicting the subject is—a scene exhibiting a tomb open and empty, the Apostles around in astonishment; St. Thomas in

* Merrifield's *Ancient Practice of Oil Painting*, vol. i. p. cxx. *et seq.*
† Ibid.

the midst of them, showing the girdle of the Virgin, which he holds in his hand. Above, seated among the clouds, is the Virgin Mary, sometimes between the Father and the Saviour, who are crowning her.

ASTRAGAL. An ornamental moulding, generally used to conceal a junction in architecture.

ASTRAGALUS. (*Gr.*) A huckle-bone. From the earliest times, the huckle-bones of sheep and goats have been used by women and children to play at a game which consisted in throwing these bones into the air, and catching them on the back

of the hand.* Where these bones were without any artificial marks, the game was entirely one of skill; when the sides of bones were marked like dice, it became a game of chance. This subject is frequently represented in ancient Art. In the British Museum is a marble group of boys quarrelling over this game, one boy biting the arm of his playfellow.

ATELIER. A term derived from the French, and applied specially to the workroom of sculptors and painters, which are also called STUDIOS. The Dutch and Flemish painters have delighted to portray their ateliers. Many of the ATELIERS of the old masters, Titian, Raffaelle, Michael Angelo, and others, were the resort of princes, nobles, men of letters, and kindred artists; they also served as SCHOOLS of Art, after the manner of academies, but much more efficiently, for the purposes of instruction; this custom has been adopted in modern times by Overbeck, Paul de la Roche, Couture, and others.

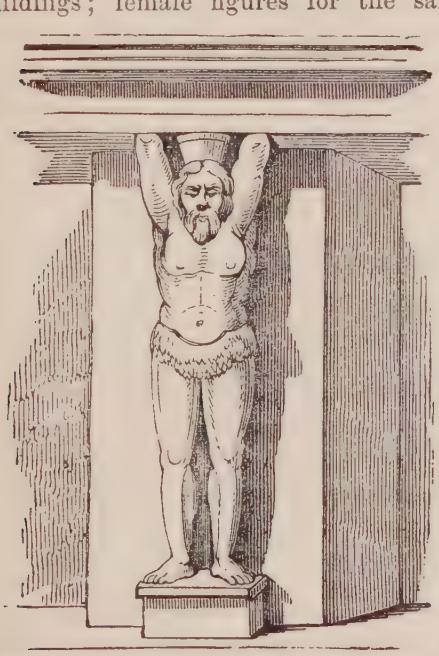
ATHLETÆ. (*Lat.*) Wrestlers and pugilists, who made trial of their strength in gymnastic games, striving to gain the victory over their rivals, and to obtain the prize of success. The *gymnastic* Art was that which strengthened and fortified the

body, according to rules and principles; the *agonistic*, that which exercised and preserved that strength by means of games; the *athletic*, that which became, particularly in later times, a separate trade, striving and attaining, by the aid of science, the highest degree of bodily strength. In ancient times, *athletæ* had the same meaning as *agonistæ*. Gymnastics are that part of Grecian manners which, from a natural alliance with plastic Art, has been the best represented by Art; and although the greater part of ancient works are lost to us, we have many representations of ATHLETÆ left in marble copies, reliefs, paintings on vases and on gems. Short curling hair, strong limbs, a vigorous development of form, and proportionably small heads, characterise these figures·

* Our engraving is copied from a Greek painting discovered at Resina.

the crushed ears and prominent muscles mark especially the pugilistic and pancratiastic. The representation of individual form and of characteristic movements in combat were the principal requisites in ancient Art, and these are often exemplified with perfect truthfulness by the statues in honour of the victors. The ATHLETÆ are also frequently represented in a simple, quiet posture, and in actions common to all gymnastic combatants, such as anointing the body with oil (performed in the gymnasia by the Aliptæ), praying for victory, and encircling the head with the victorious wreath.*

ATLANTES, TELAMONES, PERCES, GIGANTES, are the athletic male statues which we find as supports of parts of ancient buildings; female figures for the same



purpose were called CARYATIDES; they are not exact imitations of nature, but their use is sufficiently justified by the antique. They were only employed when pillars were too insignificant for the erections; they are suitable to a rich style, to small screens, fountains, for supporting a gallery, and to take the place of an upper row of pillars: these should not appear heavy, but their expression should be one of graceful freedom.

ATRAMENTUM. A black pigment. Pliny used this term for all carbonised organic materials of a black colour used in painting; but two other substances bear this name. Under ATRAMENTUM are comprised:—1. Black coal and peat; 2. Lamp-black, which the ancients obtained by burning pitch and resinous woods in close reservoirs built for the purpose; 3. Stone black, prepared by carbonising the seeds of the grape, and used by Polygnotus and Myron; 4. The black produced by carbonising the dregs of wine; 5. That procured by grinding charred wood; 6. Burnt ivory, or ATRAMENTUM ELEPHANTINUM, which Apelles discovered and first used in painting; 7. That obtained from mummies (asphaltum); Pliny censures the use of this "carbon from graves." The term atramentum is also used for other substances, such as writing-ink, sepia, and the colouring material mixed with lime (lamp-black), used for colouring walls.

ATRIUM. The most public room of a classic house. It was open to the sky; had a projecting ornamental cornice which supported the roof of the surrounding rooms, the rain-water from which was gathered in a tank and supplied an ornamental fountain in the centre of the apartment. "The atrium was unquestionably the most essential and most interesting part of a Roman mansion; it was here that numbers assembled daily to pay their respects to their patron, to consult the legislator, to attract the notice of the statesman, or to derive importance in the eyes of the public from an apparent intimacy with a man in power."*

ATTITUDE. The position of the whole body in a state of immobility, either instantaneous or continued. In this respect ATTITUDE differs from gesture and action; the term is more particularly em-

* The statue recently discovered at Rome is believed to be an athletæ scraping the perspiration from his body with a strigil, and is engraved on the previous page.

* Moule, *Essay on Roman Villas.*

ployed in speaking of portraits, in which case it conveys the idea of a certain preparation on the part of the painter to give *pose* to his sitter.

ATTRIBUTES. By attributes we understand subordinate natural beings, or products of human workmanship, which serve to denote the character and action of the principal figures. These things are not so closely connected with spiritual life and character as the human body; they must therefore be founded on faith, custom, and the positive laws of Art. And here the inborn sense of the Greeks for noble and simple form, and their great simplicity of life, came to the aid of Art. Every employment, situation, and effort of life found in certain objects borrowed from nature, or created by the hand of man, a characteristic and easily recognised sign. Also in the creation of SYMBOLS, to which belonged animals, vessels, and arms dedicated to the gods, there was revealed, besides a religious fancy and a childlike *naïveté* of thought (much bolder combinations being as deficient in use, as in reflection), a growing sense of appropriateness, and also an appreciation of artistic forms. In ancient Art the figures were principally distinguished by their often redundant attributes, but attributes in a period of improved Art became very desirable additions, and clearer developments of the idea expressed by the human form in general and allegorical painting thus found in them many welcome expressions for abstract ideas. With the attribute was often united a reference to a definite action borrowed from religion and life: and in this Greek Art had the skill of saying much by slight allusion; the language of ancient Art thence arising requires much study, since it cannot be divined by the natural feeling in the same way as the purely human language of gesture. The interpretation is often rendered more difficult by the principle which belonged to Greek Art, of treating in a subordinate manner, diminishing in size, and making less careful in execution, everything that did not belong to the principal figure. This negligence of the accessories was carried so far, that in figures of fighting gods and heroes, their adversaries, whether monsters or human figures, were frequently diminished, contrary to every requirement of modern Art, which demands more real imitation and illusion, because the noble form of the god or hero is of itself capable of expressing everything by attitude and action.* ATTRIBUTES, in Christian Art, when employed for the clearer designation of the personages of the old and new Testament, are highly poetical. Ancient Christian Art preferred *attributive action* to dry attribute. Thus we see† an old man with children on his knee symbolising Abraham, who may also be recognised by the knife in his hand. When Christ appears as a lamb, whose blood flows into a chalice, the redemption is symbolised. In the carvings on old Christian sarcophagi, Christ has a staff: in old pictures, a globe. The ladder of heaven is a striking attribute for the patriarch Jacob, and the harp for King David. The Virgin on the half-moon represents the assumption of Mary: her girdle in a man's hand is a sign of the Apostle Thomas. The pen-case and writing materials betoken the evangelists and fathers of the church, but especially St. John. Books or rolls of manuscript symbolise the gospel, and, with *Alpha* and *Omega* upon them, Christ, or the evangelists, or the apostles. A crutch in the hand is the attribute of the Egyptian Anthony, the staff (tace) formed like a T, which he sometimes bears, is only an idealisation of the crutch. St. Ambrose is represented with a rod, because he defended the church against the entrance of the Emperor Theodosius. A model of a church held in the hand (the especial attribute of St. Barbara) betokens the titular saint of the church, and sometimes its founder or benefactor.

* Vide Muller's *Ancient Art and its Remains.*

† On the imperial Dalmatica among the treasures of St. Peter's at Rome, on the great mosaic in the Cathedral of Torcello, and elsewhere

AUREOLA, Glory, Nimbus. From a very early period in the history of Christian Art it has been customary to depict that "halo of light and glory," as a luminous nebula supposed to emanate from and surround divine persons. When it is limited to the head only, it is termed NIMBUS; when it envelops the whole body, it is the AUREOLA. These attributes are very characteristic in iconography, and it is important to the artist to study their varieties, else he may be led to commit the greatest errors; confounding, perhaps, the creator with the created, the living with the dead, in his works. The nimbus is of Pagan origin, and was with much opposition admitted into Christian Art. It was probably derived from the Romans, who ornamented the statues of their divinities and emperors with radiated crowns. The colossal statue of Nero wore a circle of rays, imitating the glory of the sun; and similar insignia are seen on medals, round the heads on the coins of the consuls of the later empire. This custom was discontinued in the middle ages,

and after the eleventh century the nimbus was exclusively employed to distinguish sacred personages, as the Saviour, the Virgin Mary, angels, apostles, saints, and martyrs. NIMBI are properly depicted of gold; but sometimes in stained windows they appear of various colours.* They are of various forms, the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented.* In that of Christ it contains a cross more or less enriched; in subjects representing events before the Resurrection, the cross is of a simpler form than in his glorified state. The nimbus most appropriate to the Virgin Mary consists of a circlet of small stars; angels wore a circle of small rays, surrounded by another circle of quatre-foils, like roses, interspersed with pearls. Those for saints and martyrs were

* "I believe these coloured glories to be symbolical, but am not sure of the application of the colours. Among the miniatures of the *Hortus Deliciarum*, painted in 1180, is a representation of the celestial paradise, in which the virgins, the apostles, the martyrs, and confessors wear the *golden* nimbus; the prophets and the patriarchs, the white or *silver* nimbus; the saints who strove with temptation, the *red* nimbus; those who were married have the nimbus *green;* while the beatified penitents have theirs of *yellowish white*, somewhat shaded." —DIDRON, *Iconographie Chrétienne*, p. 168.

* In Pugin's excellent *Glossary of Ecclesiastical Costume and Ornament* will be found delineations of the proper *nimbi* for the various sacred characters an artist may wish to represent.

similarly adorned; but in the fifteenth century it was customary to inscribe the name of the peculiar saint, especially the apostles, round the circumference. A nimbus of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal Father; and his symbol, the hand in the act of benediction, was generally encompassed by a nimbus. When the nimbus is depicted of a square form, it indicates that the person was living when delineated, and is affixed as a mark of honour and respect. From the fifth to the twelfth centuries, the nimbus sometimes assumed the form of a disc over the head. Thence to the fifteenth century it appears as a broad golden band behind the head, composed of concentric circles, frequently enriched with precious stones. From the fifteenth century it became a bright fillet surrounding it (and this is the mode of representation most frequently adopted in the present day). In the seventeenth century it disappeared altogether, to be revived again in the nineteenth. As an attribute of *power*, the nimbus is often seen attached to the heads of evil spirits. In many of the illuminated books of the ninth and following centuries Satan wears a glory. It is also seen in a representation of the beast of the apocalypse, six heads of which have the nimbus; the seventh, wounded and drooping, is without that sign of power.

As stated above, the aureola is the nimbus of the whole body, as the nimbus is the aureola of the head; the word is derived from the Latin *aura*, a gentle wind, zephyr, exhalation. The aureola and the nimbus are of a similar nature—"a solid light, a transparent cloud," but they are often confounded. The aureola is as a mantle of light, which envelops the body from head to foot; its use is much more limited than the nimbus, being confined to the persons of the Almighty, Jesus, and the Virgin Mary. Sometimes, however, it is seen enveloping the *souls* of the saints (never the *bodies*), and of Lazarus. The variations in the form of the aureola depend upon the position of the person represented; if erect, the aureola is oval, elliptic, or almond-shaped; if seated, it becomes nearly or quite circular; sometimes the oval is placed within a circle; at others, the aureola forms four lobes, each encompassing a salient portion of the body, one comprising the head, one the feet, the others the arms. The aureola is frequently intersected by a rainbow, upon which is seated Jesus or the Virgin Mary. The AUREOLA is rarely depicted in pagan iconography, and is much more restricted in its use than the NIMBUS. We have shown that the nimbus of the head, and the aureola of the body, differ notably, yet both are composed of the same elements, are sometimes figured in the same manner, and convey to many the same idea: glorification, apotheosis, divinity. It is necessary, therefore, that a single word should comprehend the combination of these two attributes, and be the generic term of both kinds of nimbus: therefore we call GLORY the union of NIMBUS and AUREOLA, the nimbus being peculiar to the head, the aureola to the body, and the term GLORY is extended to the former and the latter united.*

* The nimbus is an insignia which may sometimes appear microscopic in its dimensions, but it is always great in importance. A sculptor who makes or reproduces a Gothic statue, a painter who restores an ancient fresco or painting on glass, should pay the most scrupulous attention to this character encircling the head in certain figures, else he incurs the danger of reducing a saint to ordinary manhood, or of transforming a simple mortal into a god.

AURIPETRUM, AURIPENTRUM. An economical substitute for gold used in mural painting in the middle ages; it consisted of leaves of tin-foil varnished, the gold colour being imparted to it by the addition of saffron. Another substitute was called PORPORINO, a composition of mercury, tin, and sulphur, similar to the gold powder used in chromo-lithography and other colour printing.

AURIPIGMENTUM. The name given by the Romans to ORPIMENT, or the yellow sulphuret of arsenic.

AUSTERE. A term, when applied to Art, used in the sense of a rigid rendering of what the artist conceives to be unadorned truthfulness, and which rests its merits on that alone, casting off all adventitious or meretricious aid, and is consequently little understood or regarded by any but classical students, appealing as it does to the mind rather than the eye.

AUTOMATON. (*Gr.*) A mechanical figure, constructed to move by machinery concealed within it. The ancients frequently mention such figures, which, when they represented men, were called *androides*. Plato and Aristotle speak of statues made by Dœdalus which could walk; of a bronze fly which had complete power of motion, &c. In modern times the flute-player, by Vaucanson, and the works of Maillardet are among the most remarkable of such productions, which are now generally confined to French clocks, snuff-boxes, and barrel-organs.

AVENTAIL (AVANT TAILLE, *Fr.*) The moveable front of the helmet which covered the whole face, and through which the air was breathed. In many instances the sight could only be obtained by a space left for the eyes between the lacing of the helmet and aventail. This, under various names, was soon superseded by a more convenient and airy face-guard, such as

the visor. The Normans called *nasals*, *cheek-pieces*, and all other protections for the face *ventailles*, or *aventailles*.*

AVENTURINE. A brownish-coloured glass, interspersed with glittering laminæ, which give it a peculiar shining appearance. It was formerly manufactured at Venice, and employed for many ornamental purposes. Its manufacture was kept secret, but it is known that its peculiar brilliancy was due to the presence of copper filings. French chemists have succeeded in preparing this glass by fusing together for twelve hours a mixture of 300 parts of pounded glass, 40 parts of copper scales, and 80 parts of iron scales; afterwards cooling the mixture slowly.

AXE. *In Christian Art* the axe is the attributes of the Apostles Matthew and Matthias. Thomas à Becket has sometimes the axe as an attribute, but this is an error, it should be a sword.

AZURE. Many blue pigments are described by mediæval writers under the general term AZURE, which differ materially in their composition. The German azure was the native blue carbonate of copper, which yielded as fine a colour as ultramarine, although it is not so permanent, at least in northern climates. The Egyptians used a similar blue pigment, which has retained its brilliancy nearly unimpaired during three thousand years.

This error is frequently committed by modern artists in the representation of religious subjects; hence the nimbus in iconography is what the fingers and mammæ are in zoology, characters very small to the eye, but very important to the sense. Ample details of all the various forms and applications of the GLORY are given in Didron's *Manuel d'Iconographie Chretienne.*

* Our cut exhibits an aventail of the time of Edward III., as worn by a figure of St. George, at Dijon.

The German *lazurstein* yielded a pigment which was called *asurblau*. Ultramarine was sometimes called *azure;* but the various substances known to the early Italian painters, as azzurro della Magna, azzurro de Lombardia, azzurro Todesco, azzurro Spagnuole, azzurro de Anglia, were only the blue carbonate of the oxide of copper. Azure is a name given also to COBALT. Its true tint may be defined as a light or sky-coloured blue. Azure, in herald-painting, means the blues in the arms of persons whose rank is below that of a baron. In engraving emblazoned coats of arms, this colour is always represented by regular horizontal lines.

AZZURRO DI BIADETTO. (*Ital.*) The artificial carbonate of copper. The *biadetto* now sold in Italy is the artificial pigment which is imported from England. It is identical with bice or cendres blue (Saunder's blue).

AZZURRO DI POZZUOLI differed from the above, it was the *Vestorian azure* described by Vitruvius; a kind of glass composed of sand, nitre, and copper filings (AVENTURINE), used, when ground, chiefly in fresco-painting. It is sometimes called SMALTO.

BACCHANTES. The persons who took part in the festivals of Bacchus. At first only women were allowed to do this, but Paculla Mitia at Rome obliged young men to appear, and consequently the feasts became scenes of riot and debauchery. The Bacchæ mentioned in ancient myths were the female attendants upon the god, during his journey to India. They were also called Mænades, Thyades, Lenæ, Bassarides, and Mimallides. They wore

vine-leaves in their hair, the skin of a tiger or roe over their shoulders, and carried the THYRSUS, or staff entwined with vine-leaves. When inspired by Bacchus they performed miracles, such as wreathing serpents in their hair, or taming wild beasts with the hand; and whenever they touched the earth with the thyrsus, honey and milk streamed forth. The Bacchantes are represented on ancient vases and reliefs as very beautiful, their extravagance being expressed by the thrown-back head and dishevelled hair. They carry thyrsi, swords, serpents, a portion of a kid, and timbrels. Their garments are generally flowing, but in more recent antiques they are transparent; the figures never wear a girdle; they are occasionally naked. Sometimes we see the MÆNADES (*i.e.* the mad Bacchantes) exhausted with frenzy and sunk in slumber, with serpents coiled round them. The Bacchic nymphs are

more spiritual Bacchantes, with a less excited demeanour; these were also occasionally female Satyrs. The wife of Bacchus is the true ideal of a Bacchante. The blooming graceful Ariadne, when seated on a panther, as represented by Dannecker, is the acmé of Bacchic female beauty. The female Satyrs and Fauns belong to the Bacchic nymphs; they have short noses and laughing faces; they hold a flute and other symbols, or are playing with a Satyr child. Many GEMS have beautiful Bacchic heads; and in reliefs, vases, sarcophagi, urns, and in the pictures at Herculaneum are found the figures of half-naked dancers. On many gems is seen depicted a maniac wounding herself in Bacchic frenzy, or half-naked, kneeling in ecstacy before an altar, and holding a female image playing on a flute—an idol which appears to have been their favourite attribute. The other representations of these Bacchantes are—Mænades on a panther, with Bacchus on an ass, led by Silenus; they are sometimes riding upon the Bacchic bull, which is swimming across the sea, or they are reclining against a sea-horse; a Bacchante (a beautiful figure resembling Venus) playing the lyre and singing in praise of the god; another receiving the caresses of a young faun; a third on the back of a centaur, whom she overcomes by seizing his ear with her right hand, while she guides him with an inverted thyrsus, and, supporting herself by her right knee, she thrusts her left leg against his back. Thalia, Irene, Galene, Opora (carrying fruits), and Comedy, are found among the Bacchic women; on the latter, Bacchus is fastening a mask, and a Satyr the buskin.

BACKGROUND in painting is the space behind a portrait or group of figures. The distance in a picture is usually divided into the foreground, middle-distance, and background. In portrait-painting, the nature and treatment of backgrounds has varied in the hands of almost every master, yet there are certain recognised methods which are more worthy of imitation and study than others. In most of the portraits of Titian, Vandyke, and Rembrandt, the backgrounds represent only *space*, indicated by a warm brown gray tone, and this treatment is the most effective; the spectator's eye is at once attracted to the face, from which the attraction is not distracted by frivolous accessories; but the tone of colour in backgrounds must depend upon the tone of the carnations in the flesh. Asphaltum, bitumen, and other warm transparent browns, deepened with blue, appear to have been most frequently employed by the above-named painters.

BACK-PAINTING. A method of staining mezzotint prints with varnish colours, after they had been affixed to glass, giving them the effect of paintings on glass. It was much practised for cheap country trade toward the end of the last century.

BACK-PLATE. The metal covering for the back of an armed soldier, usually affixed to the breastplate by hinges and clasps. It is the *half* of the cuirass.

BACULUS, BACULUM, BACILLUS, BACILLUM. (*Lat.*) In works of ancient Art,

personages are frequently represented bearing or supported by long sticks or staves. These may be divided into two kinds: the BACULUS, borne by kings and others in authority, and by divinities, as a mark of distinction, or as a defence; sometimes gilt and ornamented. It was

the original of the more modern sceptre. Another of smaller size was commonly borne by shepherds, herdsmen, rustics, and travellers, as seen in our engraving. The BACILLUM was simply a walking-stick.

BADGE, or COGNIZANCE (in heraldry). During the middle ages, when great heraldic displays were universal, the badge was adopted as a mark of distinction; it was somewhat similar to a CREST, but not worn upon the helmet, and occasionally embroidered upon the sleeves of servants and followers, on the caparisons of horses, and on robes of state; it was also introduced on seals, and in the details of gothic edifices, as well as for the signs of inns. The name of the royal house of Plantagenet is said to have been derived from the circumstance of its early members wearing the broom plant (*planta genista*) as a badge in their caps, as the more modern highlanders used the heather and sprigs of wild plants, each being indicative of a clan. The cross of St. George has, from the time of Edward III., been the badge both of our kings and the nation, but they also used a peculiar or private badge until the accession of the house of Stewart. Thus Stephen bore a sagittary; Henry II., an escarbuncle; Richard I., John, and Henry III., a star above a horned crescent; Edward I., a golden rose; Edward II., a castle, in allusion to his mother's arms (Castille); Edward III. had several badges, the falcon, the ostrich feather, a tree stump and a griffin; Richard II. adopted the stump and the falcon, but added thereto the hart couchant, the peascod, and the sun behind a cloud; Henry IV., the ermine, eagle, and panther crowned; Henry V., a beacon lighted, an antelope and swan chained with crowns round their necks; Henry VI., the antelope, panther, and double ostrich feather; Edward IV., the falcon within a fetterlock, the rose and sun, a white hart, a white wolf, and a sable dragon and bull; Edward V. had the falcon and fetterlock; Richard III., the rose and sun, or white boar; Henry VII., a hawthorn bush crowned, the greyhound, the red dragon, the portcullis, and the red and white roses conjoined, the three last being generally adopted by all the sovereigns of his line. During the war of the Roses, this flower, red or white, became the badge of the rival houses, and the red rose has since been the badge of England, as the thistle is the badge of Scotland and the harp of Ireland. For a long period badges were of considerable importance, and the legislature frequently interfered to prevent their being worn by any but the personal retainers and servants of the nobility; but they have gradually fallen into disuse, and are now nearly forgotten.*

BADGERS (BLAIREAUX, *Fr.*) Brushes made of the hair of the badger are used in oil painting as *softeners*, for blending or melting the pigments, as it were, into each other, and imparting a smoothness to the surface. They differ in form from the brushes with which the pigments are applied, being open and spreading at the end, like a dusting-brush. The use of these brushes is much to be deprecated; it belongs to the degenerate method of painting; "they are the veritable form-destroyers." †

---

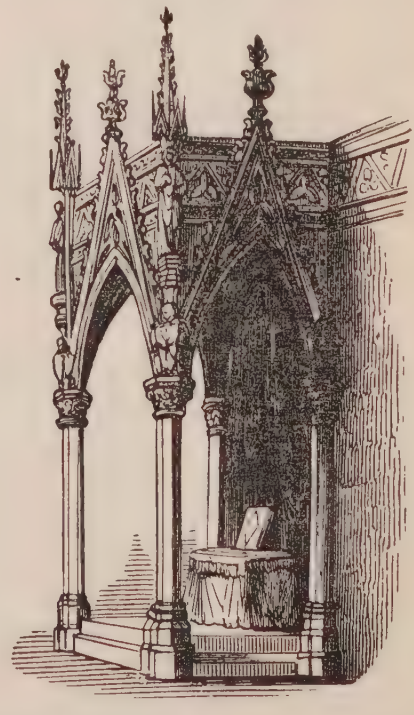
* It is lamented by a writer in the *Retrospective Review* (N.S. vol. i.), "that so beautiful an appendage of rank to fortune should not be more general; the common adoption of embroidered badges would give employment to a much greater number of industrious people than might at first be imagined, and hence, at the same time that they increased the splendour of their equipage, they would do infinite good to a large portion of the most useful class of the community." Our cut exhibits a mediæval badge of bronze, the shield beautifully enamelled, and is one of the kind anciently worn by retainers in royal and noble families.

† Vide *The Art of Painting Restored to its Simplest and Surest Principles*, by L. Hundertpfund. London, 1849.

BAINBERGS (Bein-bergen, *Ger.*) Shin guards. The term for the greaves or jambs first used by the military as an additional protection, less vulnerable than the chain-mail with which the body was armed before. They first appeared upon the monumental effigies of the thirteenth century, and led to the entire adoption of plate-armour. Our illustration is obtained from the brass of Sir John De Creke, in Westley Waterless Church, Cambridgeshire. It is of the age of Edward III., and very clearly exhibits the mixture of chain-mail with plate, which was then usual in the knightly caparison.

BALCONY. A projecting gallery in front of a building.

BALDACHIN, Baldachino (*Ital.*) A tent-like covering or canopy of wood, stone, or metal, on the exterior as well as interior of buildings, over portals and altars, thrones, beds, &c., either supported on columns, suspended from the roof, or projecting from a wall. The Italian word corresponds to our canopy, signifying a piece of furniture carried or fixed over sacred things, or the seats of kings and persons of distinction; but the term has a more extended sense in other countries. They were formerly common over fire-places, and many still exist in this country. Those of the elaborate fire-places in the Gürzenich hall, at Cologne, are remarkable; they are pyramidal in form, and of perforated work, similar to those in the Cathedral at Regensberg, placed over the altar; the font has a similar baldachin. The baldachin in St. Peter's at Rome, placed over the bodies of St. Peter and St. Paul, the work of Bernini, is among the most celebrated; it is the largest work of the kind in bronze, "an enormous *concetto* of architecture," but it is not destitute of ingenuity, brilliancy, and grandeur. Over the marriage-gate of the Upper Church of St. Mary, at Bamberg, is a splendid specimen of an ancient German baldachin, projecting from the wall. It is supported by two slender pillars, and is remarkable for elegance of form. These structures afforded opportunities for a rich development of ancient German Art. The form of the baldachin, for the most part, is square, but there still remain many of hexagonal shape, executed towards the latter end of the fifteenth century, having metal ornaments. Statues were placed under small baldachins in the churches and houses of the old German style; for example, the statues of Agrippa and Marsilius, on the façade of the Gürzenich at



Cologne, and on the above-mentioned altar at Regensberg, which are standing under small baldachins, pyramidal, perforated, and terminating in flowers. Portable baldachins were chiefly used at the coronation

of emperors and kings, under which the newly-crowned sovereign walked, clad in ermine and purple. Baldachins over beds were customary among the ancients, whence we have the word *tester-bed*, the roof being constructed like such a canopy. Portable baldachins are used in the East as the necessary appendages of dignity. They are also carried at solemn catholic processions over the Pope, and sometimes at the celebration of the oath of allegiance, over the host, &c. See Ciborium.

BALDRIC, Baudrick (Baudrier, *Fr.*)

A plain or ornamental band, belt, or girdle, worn pendent on the shoulder diagonally across the body, to the waist, and employed to suspend a sword, dagger, or horn, much used by warriors in ancient and feudal times. It frequently encircled the waist, and, as an ornamental appendage, served to denote the rank of the wearer.*

BALISTA. (*Lat.*) The strong iron bow used by Roman soldiers for throwing heavy arrows, javelins, and large stones. It was sometimes of such large dimensions as to require a carriage to transport it. It was retained with modifications in mediæval times.

BALLISTER. A small pillar swelling in the centre or toward the base.

BALSAM, Canada, is the product of a fir-tree, *abies balsemea*, which grows abundantly in Canada. It has the consistence of honey when fresh, is of a very pale yellow colour, and of an agreeable odour. When genuine, it should be completely soluble in pure turpentine, forming with it a beautiful glassy colourless varnish, called crystal varnish, and much used for varnishing maps, prints, or drawings. It is often called *Balm of Gilead.*

BALSAM OF COPAIBA, or Copaiva, Capivi. An oleo-resin usually obtained from South America, by making deep incisions in the trunks of trees. It is liquid, of an oily consistence, transparent, of a strong odour, nauseous acrid taste, and of a pale straw colour; soluble in alcohol, ether, and oils, but insoluble in water. It possesses the property of *drying*, and has been recommended and used as a vehicle in oil painting; as a varnish; and as a substitute for linseed-oil in printer's ink.

BALTEUS. (*Lat.*) The ancient baldric used to suspend the sword, dagger, or quiver, usually made of leather, and frequently richly ornamented. It was worn over the right shoulder when used to sustain the sword, and over the left to

* A curious specimen of an ornamental baldric, decorated with bells, is given above, from an illumination in Royal MS., 15 D. 3, executed toward the end of the fourteenth century.

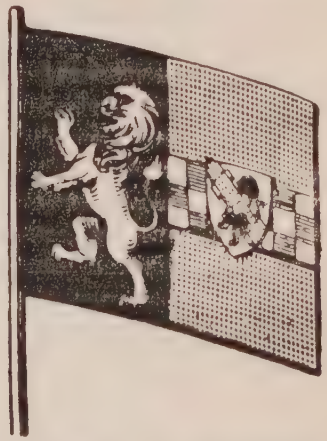
support the dagger when worn on the right side.*

BALUSTRADE. (*Fr.*) A row of ballister pillars (which swell in the centre or base), connected by a coping, and forming an enclosure, balcony-front, or parapet.

BAMBINO. (*Ital.*) The infant figure of the Saviour wrapped in swaddling-clothes, secured by ligatures; as babies are dressed in Italy and the south of Europe. Such representations occasionally form altar-pictures, the infant being surrounded by a halo and group of angels.

BAMBOCCIATA (BUMBOCCIADA, *Ital.*, BAMBOCHADE, *Fr.*), Rustic. This term is applied to a class of compositions which represent nature in an every-day rustic and homely manner, embracing the most ordinary actions of life, such as fairs, festivals, &c., and, unlike the elevated style of painting, does not abstract from natural accidents and deformities without seeking to exaggerate the whims of nature, but, on the contrary, applies itself to represent her *naively*, and herein the BAMBOCCIATA ranks higher than compositions of GROTESQUE figures, with which it must not be confounded. This particular style of GENRE painting was practised by Teniers, Van Ostade, and Brower, but Peter Van Laar first introduced it into Rome about the year 1626; he, on account of his deformity, was called IL BAMBOCCIO, or *The Cripple*, and fixed his unfortunate *soubriquet* to the style in which he excelled. Painting can only admit of bambocciata in the same way that it does the grotesque—employing in it only figures of small size. Sculpture absolutely rejects both.

BANDEROLLE, BANNEROLLE. A flat band containing an inscription, used in ornamental buildings of the time of the Renaissance, and similar to those still used for mottoes to coats of arm. A banner or flag, usually about a yard square, several of which were carried at the funerals of the great. They generally display the arms of the matches of the deceased's ancestors, especially of those which brought



honours or estates into the family: these arms fill the entire flag, which is on some occasions fringed with the principal metal and colour of the arms of the deceased.*

BANDOLEERS. Cases for containing a charge of powder, worn hanging to a leathern belt slung across the shoulder by musketeers in the early part of the seventeenth century.

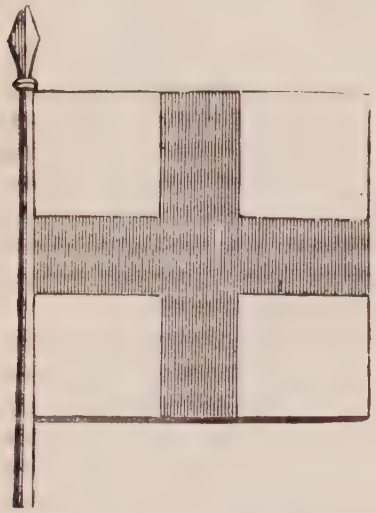
BANNER (BANNIERE, *Fr.*) Under this general term are included all those indications of authority, command, rank, or dignity used in civil, military, or religious affairs, which are known as standards, ensigns, flags, colours, pennons, pendants, gonfannons, &c.; they usually consist of a piece of velvet, silk (taffeta), or other textile material, either of one uniform colour, or parti-coloured, fastened to the upper part of a staff or pole, generally hanging loose, but sometimes fastened to a kind of wooden framework; they are of various forms and sizes,† and frequently richly ornamented with tassels and fringe. In

* See also the engraving of the Roman soldier, in the article on ARMOUR, p. 41; and those to CORIUM, FEMINALIA, and HASTA.

* Vide *A Glossary of Terms used in British Heraldry*, Oxford, 1847. The engraving represents the bannerolle which was placed at the head of Cromwell at his magnificent funeral, and exhibits his arms:—*sable*, a lion rampant, *argent*; impaling Stuart, *or*, on a fess checky, *argent* and *azure*, an escutcheon *argent*, debruised with a bend fretty, *or*.

† When used in processions, such as coronations, they are proportioned according to the rank of the bearer, and vary in size from six feet square to three feet.

Catholic countries, banners form an important feature in religious services, processions, &c., to which they impart great splendour. Before the Reformation, all the monasteries in England had banners preserved in their wardrobes, from which they were brought on anniversaries, festivals, and other important occasions, and sometimes displayed on the battle-field. These religious banners contained a representation of some particular saint or symbol, such as the Cross, or the picture of Jesus Christ.* The military banner, or STANDARD, constituted the rallying point



of the forces under one general commander; besides this, in feudal times, the king's own banner, the banners contributed by the religious societies, the banners of the nobles and other leaders, were brought into the field, as well as into tournaments and other pageants, such as coronations, funerals, &c., where their profusion and variety must have imparted great splendour and picturesque effect to the scene. It does not appear that military banners were used by the ancients; the standards seen on monumental remains appear to be entirely carvings in wood and metal. In former times, corporations had their banners, and the several trading companies, the livery companies of London still retain them for public occasions.*

BAPTISTERY. A circular building, sometimes detached from the church, in which the rite of baptism was performed. The most remarkable is at Pisa, and contains many ancient decorative works in the various arts.

BARB. The backward points of an arrow-head.

BARBARA, ST. The patron saint of those who might otherwise die impenitent. Her attributes are—1. The cup, given her as a sign that those who honoured her could not die without the sacrament; 2. A tower, her father having shut her up in one when a child; 3. The sword by which she was beheaded; 4. A crown, which she wears as a symbol of victory and reward. St. Barbara, who was the patron saint of Mantua, was a favourite subject with the artists of the middle ages. Raffaelle introduces her in the "Madonna del Sista," kneeling by the side of Mary. The St. Barbara painted by Beltraffio is particularly magnificent. One of the most beautiful representations of this saint is a figure carved in oak, depicted in Heideloff's *Ornamentik des Mittelalters*. The expression of the features is pure and beautiful, and the waving hair exquisitely carved.

BARBICAN. A tower for defence, in advance of the walls of a castle or town.

BARBITON. The name given to the lyre of Apollo.

BARGE-BOARD. The external gable-board of a house, which used to be frequently decorated with elaborate wood carving. Its more correct term would be *verge*-board, but we give it as commonly used.

BARNABAS, ST. Representations of

* The national standard of England is a religious banner, being composed of the crosses of St. George, St. Andrew, and St. Patrick. The banner of St. George, in its simple originality as the flag of England, is depicted in our engraving.

* The study of this subject is of the greatest importance to the historical painter, but few sources of information are available. We must refer him to Meyrick's *Critical Inquiry into Ancient Armour*, Lower's *Curiosities of Heraldry*, Planche's *Poursuivant-at-arms*, the Oxford *Glossary of Heraldry*, and the *Penny Cyclopædia*, from whence much information may be derived.

this saint are seldom to be met with except in the works of the Venetian artists. He is usually depicted as a venerable man, of majestic mien, holding the gospel of St. Matthew in his hand. The subjects for pictures in which he figures are chiefly taken from the Acts of the Apostles, and from the life of St. Paul.

BAROQUE. (*Fr.*) Ornamental designs of a florid and incongruous character, produced for the sake of lavish effect, and indicative of a taste for display rather than for true and appropriate decoration. See Rococo.

BARTHOLOMEW, St. This apostle is generally depicted with a knife, and his skin in his hand. The horrible scene of his being flayed alive, by order of the chief magistrate of Albanopolis, who condemned him also to be crucified, has been painted by some artists. In other pictures, St. Bartholomew is represented as standing headless, and holding his skin with the head attached to it in his hand. Sometimes he carries an axe or a lance, but in St. Sebald's Church, at Nuremberg, he is drawn holding a curved knife in the left hand, the position of which is very striking, while in the right he holds his garment. In the "Last Judgment," by Michael Angelo, in the Sistine Chapel, Bartholomew is represented with the skin in one hand, while the other exhibits the knife.

BARYTES, or Baryta. An alkaline earth, the oxide of the metal barium, commonly found combined with sulphuric acid (*sulphate of barytes*), in ponderous spar, and, united with carbonic acid (*carbonate of barytes*), in the mineral *witherite*. The sulphate of barytes is extensively employed to adulterate WHITE LEAD. It is also used in water-colour painting, and is known as CONSTANT WHITE, and HUME'S PERMANENT WHITE. Although very ponderable, yet it does not possess sufficient body to work well, being scarcely visible when first laid on; its use is limited to miniature painting, for representations of lace, &c. The pigment known as *lemon* yellow is erroneously stated to be the *chromate of barytes*, but this salt is decomposed by the sun's rays. Lemon yellow is most probably *chromate of strontian*.

BASALT. Common basalt is a stone bearing much resemblance to the lava of Vesuvius; in fact, it may be considered as coloured lava, rendered solid by course of time. There are two kinds of basalt, the black and the green, the latter being of various shades. The Egyptian and Grecian statuaries have worked in both kinds; in the former they have carved animals. Only the best artists worked in basalt. In front of the balustrade on the northern ascent to the Capitol are two lions casting forth water, and splendidly carved in black basalt; they are of ancient Egyptian workmanship. In the Florentine Gallery is a remarkable torso of green basalt; it is that of a youthful figure, naked, powerful, and finely formed, apparently that of an athlete, and the work is minutely delicate, even to the hair. Considering the almost unconquerable hardness of the material, the delicacy with which these and other works are finished is wonderful.*

BASCINET, Basinet, or Basnet. A spherical helmet of various shapes, globular or conical, plain or fluted, worn during the reigns of Edward II. and III., and Richard II. At the apex, which is more or less pointed, we frequently find an arrangement for attaching the scarf or crest; sometimes a wreath of velvet, silk, or cloth, enriched with jewels and goldsmiths' work, was fastened around the bascinet. In actual combat, the tilting helm entirely covered it. See Meyrick's *Illustrations of Ancient Arms and Armour*.

BASELARD. (*Fr.*) A short dagger, hung in front of the girdle, in the fifteenth

* If space allowed the attempt, we might give a comprehensive list of works executed in this material, but we must content ourselves with referring to the works executed in basalt, in the collection of Egyptian antiquities in the British Museum.

century. It had an ornamental sheath, and was considered a mark of gentility. It was nearly identical with the ANELACE.

BASIL, ST. Representations of this saint, who was Bishop of Cesarea, are very rare. He is represented in Greek pontificals bareheaded, with an emaciated appearance. One of the mosaics of St. Peter's at Rome, designed by Subleyras, represents the Emperor Valens fainting in the presence of St. Basil. This work is highly extolled by Lanzi.

BASILICA. (*Lat.*) A spacious hall for public business or the administration of justice. They were first erected by the Romans about 180 years before Christ. The ground-plan was generally an elongated square twice as long as the width; the area being open to the sky, and a covered aisle supported on columns surrounding the inner walls; the seat for the judge being raised opposite the entrance. A circular *apsis* was afterwards added to the building, in which the magistrates were placed to be freer from the interruption of the populace and traders who used the hall as an exchange. The form of these edifices adapted themselves so completely to the wants of the early Christian church, that, in the time of Constantine, they were converted into them, the circular apsis being used for the high altar. The most ancient churches were entirely constructed in imitation of these basilica, and were also named after them. The early Norman churches of our own country, and of France, are so built; and the *apsidal* termination of most gothic cathedrals may be traced to the same ancient source.

BASILISK. A fabulous animal said to have come from an egg laid by a hen thirty years old, and hatched by a toad in the water. This animal grew to an enormous size, having the body of a cock, the beak and claws of polished brass, and a long tail, which resembled three serpents, and had three points. The glance of the basilisk caused death, therefore being itself invulnerable, it could only be conquered by holding a mirror before it, when it burst, frightened at its own image. In Christian Art, the basilisk is the emblem of the Spirit of Evil. St. Basil regards it as the type of a depraved woman.

BASKET. A basket containing fruit and flowers is the peculiar attribute of St. Dorothea.

BASONS. These vessels were used in churches for various purposes, such as col-

lecting alms and oblations; for washing the hands of bishops during the celebration of the sacred rites; to hold the cruets containing the wine and water, and to be otherwise generally useful in the services at altars and shrines. They were made indifferently of silver, parcel or whole gilt, copper and brass; and either round or sex-foil, with enrichments of chasing, engraving, and enamelling.*

BAS-RELIEF (BASSO-RILIEVO, *Ital.*) Figures which have a very slight projection from the ground are said to be in BAS-RELIEF (low relief), in contradistinction to those which are in MEZZO-RILIEVO, or in ALTO-RILIEVO. The sort of composition proper for bas-reliefs resembles that which is suitable for a picture, in the great number of characters which it ad-

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.* Some most interesting and beautifully enamelled basons of the thirteenth century are figured in Willemin's *Monumens Francais Inedits*, vol. i. Our engraving exhibits one of a similar date, published by the Society of Antiquaries, and containing a series of beautifully enamelled subjects connected with hunting and hawking.

mits, and in the mode in which they are disposed upon one, two, and three planes, profiling them one before the other, and realising, as painting does, the appearance and the effects of linear perspective; on this account bas-relief has been called sculptured painting.

BASTERNA. A kind of litter or palanquin, in which women were carried in the time of the Roman emperors; it resembled the LECTICA, but differed in being a close carriage; it was born by two mules, and similar vehicles are still in use on the continent. During the middle ages they

were commonly used by the noble and wealthy, and our cut represents a royal litter, from a MS. of the fourteenth century, in the British Museum, Royal Library 16, G. 6.

BASTION. The projecting rampart of a fortification.

BATON. The short staff held in the hand of a military commander. It is now used simply as a badge of station, but in ancient times had utility as well as distinction to recommend it. Meyrick says it was of Greek origin, "for we must regard the Lacedemonian *scytale* as its prototype. The scytale was a plain truncheon, and two of the same dimensions being made, one was delivered to the general, the other retained by the Lacedemonian magistrates. When the former had an occasion to send home a dispatch, he took a slip of parchment, and twisting it spirally round the staff, wrote across over the edges what he wished to communicate. This, when the parchment was unrolled, became unintelligible, nor could it be comprehended until wrapped round the corresponding baton."

BATTLE-AXE. From the earliest times the axe has been used as a military weapon. It is frequently seen depicted on ancient monuments, sometimes with but one head, at others, as in the Amazonian axe, with two heads or edges (BIPENNIS). It appears to have been regarded as peculiar to barbaric nations, and was not used by the Romans. The date of its introduction into this country is uncertain, but fragments of battle-axes have been found among Druidical remains. The pole-axe differs from the battle-axe, in having an edge on one side and a sharp point on the other; it is considered to have been introduced by the Normans.*

BATTLEMENT. The indented or crenellated upper edge of a building, originally designed that the military might annoy an enemy by missiles thrown from the lower part, and retire behind the protection of the higher wall while preparing a fresh charge. It is now used in church towers and other buildings simply as an ornament. See cut to CRENELLE.

* See Meyrick's *Illustrations of Ancient Armour*. Our cut gives examples of the axe of the time of Elizabeth, and the Scottish pole-axe, of a later date.

BATTLE-PIECE. The representation of battles has been made a special class of painting. The numerous figures, persons, and incidents, the crowd, the confusion, the number, and sometimes the revolting character of the details, do not allow of this style being treated with anything but small figures; and by the term battle-piece we usually call those pictures which are treated in this manner. When the figures are of life-size, they come under the historical class. Raffaelle's "Battles of Constantine," and the "Battles of Alexander," by Le Brun, are not called battle-pieces, far less can those great artists be designated painters of battles, which term can only be applied to him who chiefly occupies himself in painting in the manner first mentioned. One of the most splendid specimens of a battle-piece is the Pompeian Mosaic of the Battle of Issus, discovered in 1831. The composition is of the highest order, and it exhibits a thorough knowledge of perspective and foreshortening.

BAUDEKYN. (*Fr.*) A rich stuff consisting of silk interwoven with gold thread, and enriched by embroidery. It was orinally manufactured at *Baldeck*, or Babylon, whence its name. (See DUCANGE.) It was introduced into Europe at the period of the Crusades, for regal garments; and, some time after, for those of the nobility, for church vestments, altar hangings, and canopies of state, hence termed *baldachins*. See that word.

BAY. The recess in a chamber, hence bay-window for that which lighted it.

BAYEUX TAPESTRY. This singular monument of the Middle Ages consists of a web or roll of linen cloth or canvas, upon which a continuous representation of the events connected with the conquest of England by the Normans is worked in woollen thread of different colours, in the manner of a sampler. Its length is 214 feet and twenty inches in width, being divided into seventy-two compartments, each bearing a superscription in the Latin language indicating either the subject or the person or persons represented. It is edged on both the upper and lower parts by a border representing birds, quadrupeds, sphinxes, and other similar subjects. It is traditionally said to be the work of Matilda, Queen to William the Conqueror, and presented by her to the Cathedral of Bayeux, of which Odo, the Conqueror's half-brother, was bishop. This work pos-

sesses much historical interest and value, since it represents the minutest manners and customs of the earliest Norman times in England, and embraces several events of which no other record now exists. It was accurately copied by Mr. Charles Stothard, and engraved in the fourth volume of the *Vetusta Monumenta*. A portion is engraved above, representing William giving orders for the invasion of England.

BAYONET. A dagger or short sword fixed at tne end of a gun; and which obtains its name from Bayonne in France, where it originated in the middle of the seventeenth century. It was originally intended to be used as a dagger, the handle being made to drop into the muzzle of the gun, which was thus rendered unserviceable as a fire-arm until it was again removed. It received its modern form in our army during the reign of William III., whose soldiers were taught it in fighting with the French army, who fired on the

English with *bayonetted* guns, while they were occupied in screwing theirs to the muzzle of their muskets.

BEAMS, or RAYS OF GLORY, are frequently depicted round saints, and proceeding from the nebulæ or clouds. Under angels, they should always be blazoned *or*, on an azure field.

BEADSMAN. One who offers up prayers for the welfare of another. Such persons were regularly appointed and paid for the purpose in the middle ages. Our engraving represents one in attendance on the funeral of Abbot Islip, in 1522: he bears the torch and beads of his office. The Scottish royal "bedesmen" were an order of paupers, occasionally receiving alms and clothing, in return for which they were instructed to pray for the welfare of king and state.

BEAKER. A drinking-cup of a capacious form, and without a foot. Its name has been supposed to be derived from the Greek, *βιχος* (an earthen vase with handles), but may more probably come from the old Teutonic, *bac* (any hollowed substance), forming the root for names applied to any vessel intended for liquid.

BEARD. An attribute of the prophets, apostles, and evangelists (with the exception of St. John), fathers of the church, and hermits. The long beard is also worn by two female saints—viz., Paula Barbata, in the fourth century, who, in order to escape the addresses of a youth, obtained a beard by means of prayer; and St. Galla, at Rome, who procured one by the same method, in order to avoid a second marriage. In Ancient Art, the beard is an appendage of Jupiter, Serapis, Neptune, of the full-grown Hercules, the aged Æsculapius, the double-headed Janus, Triptolemus, &c. The Asiatic Bacchus was also bearded, and therefore the Romans call him *Bacchus Barbatus*, in contradistinction to the youthful god of their own country and of Greece. His companions, the FAUNS (satyrs), and Silenus, are generally bearded, and even bristly, as are also the Pans, the latter having a goat's beard, which in Pan corresponds with his feet. The very beautiful head of the statue of Neptune, taken to Florence from the Villa Medici, at Rome, is only to be distinguished from the heads of Jupiter by the beard; the latter, as is usual with the inferior marine gods, is straight, as if wet, not longer than that of Jupiter, but crisper, and the moustache is thicker.

BEAVER. The face-guard of a helmet which might be lifted *up* (see figure of Sir Robert Staunton, p. 44) or moved *down*. (See ARMET.) Shakespeare speaks of both modes:—

> "He wore his beaver *up*."
> *Hamlet*, act ii. sc. 1.
>
> "Their beavers *down*."
> *Henry IV.*, pt. ii. act iv. sc. 1.

BEAUTY, BEAUTIFUL. The consideration of this subject, so important in the philosophy of Art, involves so many investigations of a purely metaphysical character, that it would scarcely be possible to treat it satisfactorily within the narrow limits at our disposal, and it does not lie within the nature of the subject to admit of a concise definition; we must therefore refer the reader to those works in which the subject is treated with the greatest ability.*

BEES, as an attribute, in Christian Art. St. Ambrose is often represented with a beehive near him, in allusion to the legend, that when an infant a swarm of bees settled upon his mouth without doing him

---

* *The Philosophical and Æsthetical Letters and Essays of Schiller.* Translated by J. Weiss. London, 1845.—*The Philosophy of the Beautiful.* By Victor Cousin. Translated from the French by J. C. Daniel. London, 1848.—*The Æsthetic and Miscellaneous Works of F. Schlegel.* London, 1849.—*Modern Painters.* By a Graduate of the University of Oxford. London, 1849.

injury; but this fable implied only his eloquence, and is told of other saints distinguished for that quality.

BELL. *In Christian Art*, a bell is one of the attributes of St. Anthony.

BELLOWS. *In Christian Art*, a pair of bellows in the hands of a demon is the attribute of St. Genevieve, by which is typified the light of Faith (figured by a burning taper) extinguished by Sin. Demons are frequently represented as instigating acts of wickedness, by blowing them with a bellows in the ear of the enemies of Faith.

BELVIDERE. (*Ital.*) A prospect tower or turret, carried higher than the building to which it is attached.

BEMA. (*Gr.*) The term applied by the Athenians to the platform from which the orators spoke. In the early Christian churches, it was the part corresponding to our pulpit, and was surrounded with lattice work.

BENEDICT, St., the founder of the Benedictine order of monks, is usually known by being accompanied by a raven, who sometimes bears a loaf in his bill, indicative of the early life of the saint in the desert; or surrounded by thorns, to show his austerity; or by howling demons, to denote his power of conquering them.

BENETIER. (*Fr.*) The vessel used in the Roman Catholic church for holding holy water.

BENZOIN. A solid balsam, yielded from incisions made in a tree which grows in Sumatra, called the styrax benzoin. It is hard, friable, with an agreeable fragrant odour, soluble in alcohol, ether, and oil of turpentine. It has been employed as an ingredient in spirit varnishes by the Italians and Spaniards, but does not appear to have been an ingredient in oil varnishes.

BERNARD, St. (Archbishop) is usually seen accompanied by a white dog, or contemplating the miraculous appearance of the Virgin and Child, or bearing the implements of Christ's passion.

BERYL. A gem of a green colour, passing into shades of blue and yellow.

BEVEL. The sloping or rounding of an acute angle.

BIACCA. (*Ital.*) White carbonate of lead, used by the Italians in oil and distemper painting, but not in fresco.

BIADETTO. This term, very frequently met with in writers on painting, is synonymous with BICE, being the native or artificial *carbonate of copper*, known by various names, such as *cendres bleues* (corrupted into *Saunder's blue*), *blue bice*, *azzurro di biadetto*. According to Mr. Eastlake, this term is derived from *biadetus de Inde*.

BIANCO SECCO. A white used in fresco painting, consisting of lime macerated in water until its causticity is removed, to which pulverised marble is added.

BIBIANA, St. In the church at Rome, dedicated to this saint, is a statue by Bernini, representing St. Bibiana. It stands upon the altar, leaning against a pillar, and is considered the simplest, most graceful, and best work of this artist, and one of the most pleasing productions of modern Art. There is a series of frescoes representing scenes from the life of this saint, executed by Pietro da Cortona.

BICE (Beis, *Germ.*, Biadetto, *Ital.*) There are two pigments known by this name, both native carbonates of copper, one of which is *blue*, the other *green*. Blue bice has been known to artists from the earliest times, under various names, such as *mountain blue*, *azzurro di terra*, *cendres bleues* (*Saunder's blue*), *ongaro*, &c. Bice is sometimes artificially prepared from *lapis armenius*, but is less durable than the native; still it has been extensively employed in the various branches of painting. The artificial pigment always turns green when ground in oil, but mixed with glue, as in distemper, and with lime in fresco painting, or for colouring the walls of rooms, it is of sufficient durability. The artificial bice, prepared according to various formulæ, is known in commerce as *mountain blue*—mineral, lime, copper, English, and Ham-

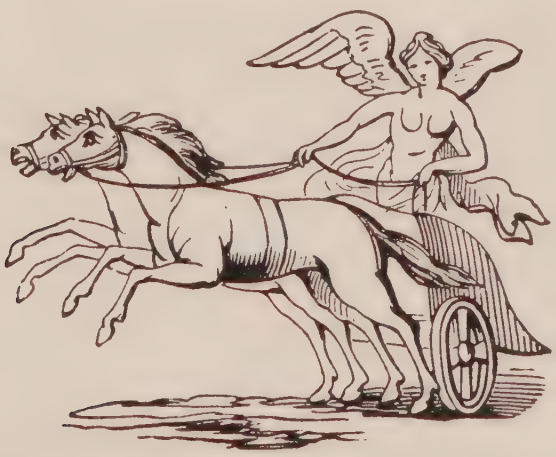
bro' blues. GREEN BICE, known as *malachite green* and *mountain green*, is also a carbonate of copper, mixed with a small proportion of the oxide of iron. It is obtained from the Tyrol and Hungary. It was known to the early painters as *chrysocolla*, *verdetto*, *Hungarian green*, *verde de Miniera*, *verde de Spagna*, *cenere verde*. The native carbonate of copper is a valuable pigment, and of great durability, as may be seen in the most ancient miniatures: it has of late fallen into disuse, though undeservedly. Most of the *mountain green* now obtained in commerce is an artificial product, of a pale greyish-green tint, opaque, and much less brilliant than the native. *Malachite* is often found native in the shape of a fine powder, ready for the artist's use. *Emerald green* and *Paul Veronese green* are vivid green pigments, prepared artificially, by mixing carbonate of copper and whiting, to which sometimes ochres are added.

BICLINIA. (*Lat.*) A seat capable of accommodating two persons, generally used by the ancients in reclining at their meals. It was nearly identical with the modern sofa.

BIDENT. (*Lat.*) An instrument or weapon with two prongs; sometimes erroneously given to representations of Pluto, instead of a sceptre, his proper attribute.

BIFRONS. (*Lat.*) Literally signifying *double-faced*. Having two faces on one head, similar to busts of Janus, indicative of his knowledge of the present and future. Such busts represent a great variety of faces, and are common among relics of Roman Art, frequently forming termini.

BIGA. The term applied by the ancients to those vehicles drawn by two animals abreast.* Harnessing thus is the oldest manner adopted among the classic nations.

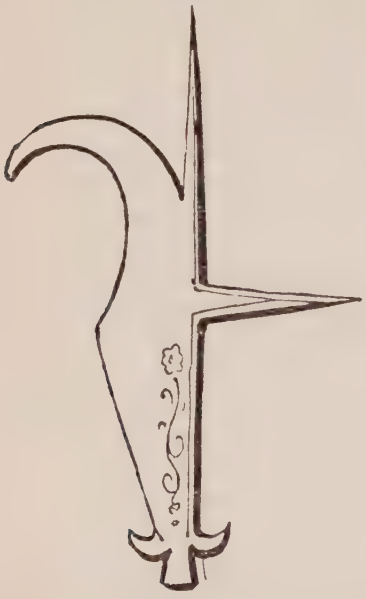


In the Iliad, it is the customary method, but, besides the two horses in the yoke, there were sometimes others added on either side. Hector drives a four-horsed chariot, called by the Romans QUADRIGA. BIGA generally means the Roman chariot used in the circus or in processions. It is a Roman term, as the Greeks called this method of harnessing *synoris*. The form of the chariot resembled that of the great HARMA, or DIPHROS, a short body, resting on two wheels, closed in front, but open behind, where it was entered, and the charioteer drove standing. These are what are seen generally on ancient monuments.

BILBO. A light rapier, so named from the place of its original manufacture—Bilboa, in Spain.

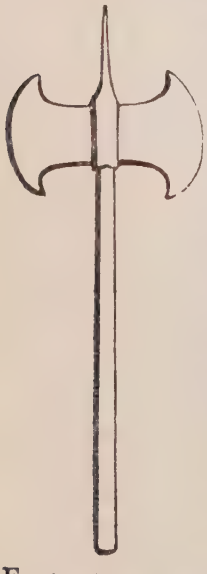
* Our illustration is copied from a painting on the walls of the Pantheon, at Pompeii.

BILL. A weapon much used by infantry in the fourteenth and fifteenth



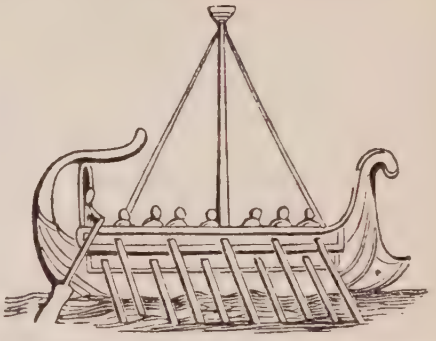
centuries. It consisted of a broad blade fastened to a long staff, which blade had a cutting edge, and was curved like a scythe, with a short pike at the back, and another at the summit. It was used to dismount, wound, and dismember horsemen.

BIPENNIS. (*Lat.*) An axe with two blades or heads, one on each side of the handle. It is the weapon usually seen depicted in the hands of the Amazons.

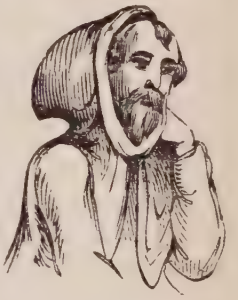


BIRD'S-EYE VIEW, *in perspective*, is a view taken from a great elevation, in which the point of sight is at a very considerable distance above the objects viewed and delineated. This mode of drawing is very useful in representing extensive districts of country, battle-fields, panoramic views, &c. For many purposes it has been superseded by ISOMETRICAL PERSPECTIVE.

BIREMIS. (*Lat.*) A ship with two banks of rowers, frequently depicted on ancient bas-reliefs. This name was also given to a small boat managed by *two* oars only.

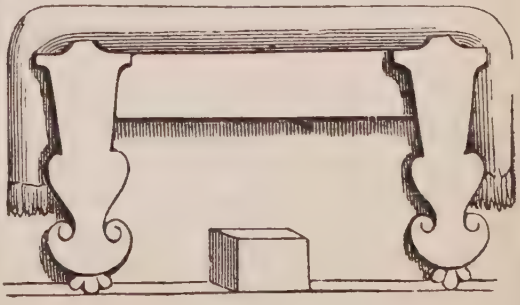


BIRRUS. (*Lat.*) A woollen cape or hood, worn over the shoulder, or over the head as a cowl. It originated as an outdoor covering for the head among the Romans, and has descended for the same purpose to our own times. Our engraving represents one worn by a shepherd, from a MS. of the eleventh century, first published by Strutt.



BISCUIT. (*Fr.*) A term applied to unglazed porcelain, such as is generally used for statuettes when they imitate marble; the finest and most suitable being the so-called *Parian*. In this state it is porous, and is sometimes used for wine-coolers and other purposes.*

BISELLIUM. (*Lat.*) A seat of honour granted to distinguished persons upon public occasions. It was large enough to



contain two persons, hence its name, but

* See *Art-Journal*, 1849.

it does not appear to have been occupied by more than one. The cut represents a bisellium inscribed "to Caius Calventius Quietus, Augustal. To him, in reward of his munificence, the honour of the bisellium was granted by the decree of the Decurians, and with the consent of the people."

BISHOP'S LENGTH. Canvas of this size measures fifty-eight inches by ninety-four. The *half-bishop* measures forty-five by fifty-six.

BISMUTH. The sub-nitrate of this metal forms the pearl-white, used as a cosmetic and as a pigment; but its use is in every respect to be avoided, as it is readily acted upon by sulphurous vapours, which blacken it.

BISTRE. This pigment is of a warm brown colour, of different tints, principally yellowish and transparent. It is prepared from the soot of wood, that of the beech being the most esteemed, which is finely pulverised, the salts washed away by water. The Roman bistre is esteemed the best, but the quality of that met with in commerce depends chiefly on the kind of wood used in the burning. Bistre is not used in oil painting, but is valuable in water-colours, yielding fine transparent tints in washing, and is much employed for sketches, in the manner of those made in Indian ink and sepia. By mediæval writers, bistre was termed *fuligo* and *fuligine*.

BITING-IN. A term used in engraving to describe the action of the aqua-fortis upon the copper or steel, on those parts from which the etching-ground is removed by the graver and other tools.

BITUME GIUDAICO, Jews' Pitch. A name given to asphaltum or bitumen.

BIZARRE. (*Fr.*) Whimsical, capricious, grotesque. Ornaments of a fantastic kind, oddly put together.

BLACK is the extinction of colour, produced by the combination of the three primary colours, blue, red, and yellow, *when mixed in unequal strength and proportion*. The combination of the three primary colours *in equal strength and proportion* produces the infinite variety of brown and grey tones, according to the predominance of one or other of the primaries. Two primary, or two secondary colours, cannot produce black, because the primary colours meet in them in unequal proportions; but a primary and a secondary colour of equal power effects the union of the three primaries, and hence the result of the mixture is black.* When compared with the type of pure colours found in the prismatic spectrum or the rainbow, every pigment, except ultramarine, is found impure; the reds are all alloyed with blue or yellow, the blues, with red or yellow, the yellows, with blue or red. Now, it is easy to perceive that when such pigments are mixed at random, an undue and unnecessary quantity of black is produced, by which their purity and brilliancy is impaired, and it is to this, and not to the "lost medium" of the old masters, that the attention of the artist should be directed.†

In mediæval Art, black and all other colours had a symbolical meaning, an acquaintance with which formed part of the artist's studies. In later times this knowledge has been suffered to fall into almost total neglect; but with the recent revival of a feeling for, and an imitation of, the works of the past, the symbolism of colours has come in for a share of that attention its importance demands. In this dictionary we can do little more than direct the attention of the artist to the subject, and exhibit in a slight degree the

* The painter should consult the chapter on "The Life and Death of Colours," in *The Art of Painting Restored*, by L Hundertpfund, unquestionably the most valuable contribution ever made to the literature of the Art of painting.

† A brilliant picture can never be produced from a foul palette, yet a cursory glance at the *working* of the majority of artists would lead us to suppose that they preferred painting with mud, to using the pigments in their natural purity, or in well-judged mixtures. Want of space forbids our entering further into this important subject, but this is the less to be regretted, since the work of Hundertpfund, quoted above, enters fully into the principles and practice of colouring.

character and application of its language.* BLACK, considered as the negation of colours, represents darkness, and is symbolical of evil, falsehood, and error.† BLACK, as a mortuary colour, and worn as mourning, is authorised by the most ancient traditions. VIOLET was thought so nearly allied to BLACK, that the Roman Church used them indiscriminately for one and the same in days of mourning and fasting.‡ The ancients were fond of dark purple, and at funerals they wore black, or nearly black. Among the Moors, black designates grief, despair, obscurity, and constancy. In BLAZONRY, black, named sable, signifies prudence, wisdom, and constancy in adversity and love. Engravers usually represent it by a series of horizontal and perpendicular lines crossing each other. Black with red produces tan colour; with white, grey.

BLACK CHALK. An indurated black clay, used for crayons in drawing, but the artificial crayons prepared in France and Italy are used in preference. In France, black chalk is known by the names *schiste à dessiner*, *ampelite graphique*.

BLACK-LEAD, PLUMBAGO, GRAPHITE. The substance known by this name is a peculiar form of carbon, but there is no lead in its composition, as its name implies. It is the material used for making drawing-pencils, and is chiefly obtained from Borrowdale, in Cumberland. It is also found, of inferior quality, in various parts of the world—in Scotland, Norway, Spain, Ceylon, United States, and Mexico. Analysis of certain specimens show that it consists of—

Carbon	88 parts
Oxide of Iron . .	12 „
	100

with small quantities of silica and alumina.* By submitting plumbago to the action of fire it acquires greater firmness, and a more brilliant colour; the same qualities may be obtained by dipping it into melted sulphur. In oil painting, black-lead gives very pure tones of grey, which were much used by Vandyke in his draperies, &c.

BLACK-LEAD PENCILS are manufactured from plumbago in a pure state, when they are of the finest kind; but the continental black-lead pencils are sometimes made from plumbago dust mixed with argillaceous clay, and calcined in air-tight crucibles. When made from pure plumbago, that material is divided from the solid into narrow slips by a saw, which slips are placed in a groove on the upper flat surface of a piece of cedar-wood: if the slips of plumbago are not of sufficient length, they are joined closely to each other; another piece of cedar is then laid upon this, and glued down, and the mass rounded for the hand. Such is the value of plumbago when of a very fine quality that it has fetched as high a price as 45*s.* a pound; and "in some years the net produce of the *six weeks* annual working of the mine (at Borrowdale, Cumberland) has, it is said, amounted to £30,000 or £40,000."† Mr. Brockedon invented an ingenious plan by which the dust and refuse of plumbago might be again consolidated in a mass, as useful and effective for all purposes as the original block.‡

* This subject is ably treated by F. Portal, in his work entitled *Des Couleurs Symboliques dans l'Antiquite, le moyen âge et les temps modernes*, 8vo. Paris, 1837. A translation of this work, by Mr. Inman, appeared in Weale's *Quarterly Papers on Architecture*, vol. vi.

† The illuminators of the middle ages represent Jesus Christ in black drapery when wrestling against the Spirit of Evil; and the Virgin Mary often has a black complexion (symbolic of woe) in paintings of the twelfth century, which pertain to Byzantine Art.

‡ "Black vestments were not commonly used for the office for the dead in antiquity; they are seldom figured in the earlier illuminations, even in miniatures of the sixteenth century. The celebrant of a funeral is often represented in a coloured cope or vestment."—*Pugin*.

* See the *Art-Journal* for September, 1848.

† Dr. Ure's *Dictionary of Art, Manufactures*, &c.

‡ The older kinds of lead-pencils appear to have been a mixture of lead and tin; and were in very early use for memorandum-books of vellum, &c., or for marking thereon the outline of a design for the artist to go over with

BLACK PIGMENTS. Those used in painting are chiefly derived from the animal and vegetable kingdoms; they are very numerous, of different degrees of transparency, and of various hues, in which either red or blue predominates, producing brown-blacks, or blue-blacks. The most important black pigments are — beech-black, or vegetable blue-black, prepared by burning beech-wood in closed vessels; bone-black or Paris black, called also ivory-black; Cassel or Cologne black; cork-black; Frankfort black; ivory-black; and lamp-black. German or French *Prussian blue*, when burned, yields a fine-toned brownish-black pigment, which is often used as a substitute for ASPHALTUM. Black pigments are slow driers; mixed with white they yield greys of various hues; they ought never to be used to represent *shadow* in painting; transparent brown pigments, such as asphaltum, deepened with Prussian blue, are best suited for that purpose.* In fresco-painting the carbonaceous pigments are not admissible; only native earths, such as black-chalk, possess sufficient durability.

BLASE, ST. Bishop of Sebaste in Armenia, and the patron of the woolcombers, in whose trade-processions he still occasionally figures; he appears to have been chosen to this position from the circumstance of his curing such as were tortured by pagans with iron combs, he himself suffering also; and he is generally depicted with one in his hand.

BLAZONRY is the art of delineating the figures and devices of a coat of arms in their proper colours or metals, on armorial shields, &c. In order to do this, a knowledge of the *points* of the shield is essential.* In engraving, the term *blazonry* is also employed to express the hatching of the same by the engraver, so as to designate the different colours or metals. As for instance, Shakspear's coat of arms, here engraved, and which is selected as a familiar illustration, would be thus described: "*Or*, on a bend *sable*, a spear of the first, the point steeled, *proper*."

BLENDING. A process by which the *fusion* or *melting* of the pigments is effected by means of a soft brush of *fitch* or *badger's* hair, called a blender or softener, which is passed over the little ridges with a light feathery touch. It requires much skill and dexterity to accomplish this operation successfully; in the hands of the unskilful it generally destroys all force and strength of touch, and leads to a muddiness, in which all purity of colour is lost. It may be justly considered that BLENDING is the resource chiefly of incapacity and mediocrity, and that if the painter resorts not to it in the first instance, he will always be able to do without it.

BLOOM. A clouded appearance which varnish sometimes assumes upon the surface of a picture; so called because it somewhat resembles the *bloom* on the surface of certain kinds of fruit, such as plums, grapes, &c. It is most probably caused by the presence of moisture either on the surface of the picture or in the varnish, and is best prevented by making the varnish hot, and the picture thoroughly dry, before applying it. Blooming is fatal to the clearness and transparency so essential to the proper effect of a picture, and no pains should be spared to remove it. This is best accomplished by rubbing the surface of the picture with a piece of soft

---

colour, according to the modern practice. Some of the Saxon MSS. in the British Museum contain such pencil sketches of pictures, particularly Cotton MS., Claudius, B. iv., and Harleian MS., 603.

* The method of producing neutral shadows, practised by many German artists, seems to consist in painting the three primary-coloured pigments over each other, whereby the greatest depth and transparency is obtained.

* See *Glossary of Heraldry*. Oxford, 1847.

sponge, moistened with hot rectified oil of turpentine (camphine), then smoothing it with a large soft brush, ultimately placing the picture in a clear sunshine.

BLUE. One of the three primary colours, and the only one that can be adequately represented by a material pigment. Ultramarine approaches the purity of the blue in the prismatic spectrum so nearly that it may be justly regarded as a pure blue. The properties of blue are negative and cold; when united with the other primary colours it produces certain secondary colours; with yellow it yields various shades of GREEN; with red, numerous PURPLE or VIOLET hues. Blue is the complementary colour to ORANGE.

In Mediæval Art, BLUE was eminently symbolic. AZURE (*light blue*) was the symbol of divine eternity, of human immortality, and, by a natural sequence, became a mortuary colour.* As an angel's garment, it signifies faith and fidelity; as the dress worn by the Virgin Mary, modesty.† When it is one of the colours worn during the celebration of the mass (varying with the seasons of the church), it signifies humanity and expiation. In the symbolism of compound colours, BLUE, when allied with RED (in purple or violet), or with YELLOW (in green), imparts a portion of its own symbolical meaning; thus purple (compounded of blue and red, the latter predominating) indicates *the love of truth;* hyacinth, in which blue predominates, signifies *the truth of love.* When the two colours are equally blended, as in violet,* the signification is derived from both primitives; thus violet will designate *the truth of love* and *the love of truth.* In BLAZONRY, blue signifies chastity, loyalty, fidelity, and good reputation. Engravers represent it by horizontal lines.

BLUE-BLACK, CHARCOAL-BLACK. This pigment is prepared by calcining vine-twigs in close vessels. Mixed with WHITE LEAD, it yields very fine silvery GREYS, and may be considered in all respects an eligible pigment.

BLUE-JOHN. A fluor-spar, stained with varied tints of rich blue. It is found extensively in Derbyshire, and manufactured into small vases and other ornaments.

BLUNDERBUSS. A hand-gun, with very wide bore, and of clumsy construction, making a very noisy report; hence it is said to have received its German name, *donderbuck*, literally *thunder-gun*, from which our name is believed to be a corruption.

BLUE PIGMENTS. Those employed in oil and water colour painting are obtained from the three kingdoms of nature. Those derived from the mineral kingdom are ULTRAMARINE, COBALT, BLUE VERDITER (*bice, or mountain blue*). Of vegetable blues, the only one of any value is INDIGO. PRUSSIAN BLUE may be said to be derived from the animal kingdom, as it is prepared from a mixture of *prussiate of potash* (obtained from the decomposition of blood, hoofs, &c.), and an *oxide of iron.* The qualities and uses of these blue pigments will be described under the respective places in this dictionary.

BLUE VERDITER. A pigment manufactured from pure copper dissolved in nitric acid, from which solution the oxide of copper is precipitated by caustic lime; the whole being thrown upon a filter, is mixed with an additional quantity of lime, by

* As we see in the custom of covering the coffins of young persons with *blue* cloth. The Salisbury Breviary contains several miniatures, in which appear biers covered with a blue mortuary cloth. On others, but more seldom, the pall is red; finally, on one only is the pall *red*, and the baldachin which covers the catafalque *blue*. These two colours, one over the other, indicate divine love raising the soul to immortality. The baldachin or canopy is the emblem of heaven. Ceilings of churches were generally painted blue, and powdered with stars to represent the canopy of heaven over the faithful.

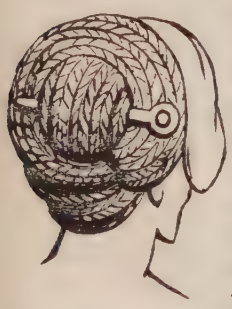
† The Virgin Mary has always been traditionally represented in a blue mantle, on account of the mystic signification of this colour.

* "Violet was considered so nearly allied to the colour black, that the Roman Church used them indiscriminately for one and the same on the days of mourning and fasting."—*Pugin.*

which the green colour is changed into the blue of verditer. A cheaper kind is also prepared from the blue solution of copper left after the process of silver refining.

BOAR. *In Mediæval Art* this animal is emblematical of ferocity and sensuality.

BODKIN (Acus, *Lat.*) In the figures of maidens in highest antique style, we see the hair either bound together at the top of the head or fastened in a knot behind with a bodkin. The female characters in the Greek tragedies, and the priests of Cybele, wore this simple head-dress.* At the present day, the peasant girls of Naples wear silver bodkins. The *acus discriminalis* was used for dividing the hair into curls.



BODY. A thick consistency of colour in painting.

BODY COLOUR. This term is applied in oil painting to pigments or to their vehicles, and expresses their degree of consistence, substance, and tinging power. It implies, in some degree, *opacity*, although there are many pigments possessing *body* which are also transparent, as in the case of Indian yellow and Prussian blue. In water-colour painting, works are said to be executed in *body colours*, when, in contradistinction to the early mode of proceeding in tints and washes, the pigments are laid on thickly, and mixed with white, as in oil painting, from which this style of painting only differs in certain relations, by the employment of water as a vehicle for the pigments instead of oil.

BOLDNESS. That quality which distinguishes the artist who, educated in the soundest principles of Art, designs and executes with fearlessness and decision. When under proper control, it imparts to all his productions a vigour that is sure to charm. It is exhibited in the highest degree in the works of Rubens.

BOLT. An arrow with a broad or flattened head, formerly used to knock down birds.

BOMBYLIOS. (*Gr*). A narrow-necked pot for perfumes, used by the nations of antiquity, and so called from the gurgling sound caused by the flow of the liquid from it. It was generally very small, and sometimes made of alabaster.

BONE-BLACK (Paris Black). A pigment of an intense black colour, slightly tinged with red, prepared from the bones of various animals burned in close vessels, free from the contact of air. It is transparent, and very deep in tone; when mixed with white, it yields beautiful pearly greys. It is the pigment usually sold for ivory-black, from which it differs very little; genuine ivory-black is met with in commerce under the name of Cologne and Cassel black.

BOOK. *In Mediæval Art*, a book is the universal attribute of the fathers of the church, bishops, and abbots, as an emblem of their learning. In the hands of the evangelists and apostles it represents the Gospel. St. Boniface carries a book pierced with a sword. St. Stephen carries a book, which represents the Old Testament: in the hands of St. Catherine, it indicates her learning, and the same when

* Of which many examples are still preserved, all showing how far the ancients carried their love of the beautiful even in trifles. Winckelman describes four large silver bodkins found at Portici; the largest is about eight inches long, having at the end a Corinthian capital, upon which stands Venus, dressing her hair with both hands, while Cupid holds a circular mirror before her. Upon another stand Cupid and Psyche embracing; another has two busts; and upon the fourth and smallest is Venus leaning upon a Cippus. Our engraving is copied from Montfaucon, and exhibits the ordinary mode of wearing these bodkins by the Roman ladies.

in the hands of St. Bonaventura and St. Thomas Aquinas.

BORAX (Borate or Soda). A mixture of a solution of this substance with gum-tragacanth has been recommended as a vehicle in miniature painting, but with doubtful propriety, as, upon the evaporation of the water holding the borax in solution, crystals of borax must be left on the surface of the ivory; these are slightly alkaline, and would change many vegetable pigments. Perhaps a better vehicle would be found in white lac dissolved in a hot solution of borax.

BORDER (Bordure, *Fr.*) That which limits or ornaments the extremities of a thing. Frame, in a picture, is a border of carved wood, sometimes painted or gilt, and of copper-gilt, on which the picture is placed. The frame is not only a luxurious ornament, but it is necessary to circumscribe the composition, and to figure the opening through which the spectator perceives the painted objects, which an illusion of perspective leads him to think are beyond the wall on which the picture is placed. Tapestries, in imitation of paintings, have also borders, worked in the tapestry: as these must be proportionate to the size of the picture, which in tapestry are usually very large, they may be ornamented with arabesques, masks, cameos, &c. The greatest painters have not disdained this style of composition: the borders of many of the tapestries in the Vatican were executed after designs by Raffaelle.

BOSS. The stud or projecting ornament placed in the centre of a shield. To them was sometimes appended a sharp pike, which might be used for an occasional thrust when the soldier came to close quarters. This was common to Scottish shields; and it is recorded of a Highlander who fought at Culloden, that he killed several of his adversaries by this means.

BOSSES are projecting ornaments used in architecture in various situations, such as ceilings, to cover the points of intersection of the ribs, &c. They consist variously of foliage, heads, armorial shields, &c., and embrace a great variety of fanciful shapes. Our engraving represents a very beautiful

one in the Chapter House of Oxford Cathedral, executed about 1250.*

BOTTCHER-WARE. A manufacture of German origin, which takes its name from its discoverer, who, in 1704, produced brown or red vessels devoid of glaze, and polished by the lathe; and, four years afterwards, discovered the means of applying to them a black or brown varnish, enriched with painting or gilding, not fixed by fire.

BOUCHE. (*Fr.*) The piece sloped out of the upper part of the shield in the fifteenth and sixteenth centuries, to allow the soldier's lance free motion, and not deprive the bearer of its protection when facing an adversary. See cut to shield.

BOURDON. (*Fr.*) The tall walking-staff used by pilgrims in the middle ages, and to which was frequently attached the scrip or purse and water-bottle. See the representation of the Saviour as a pilgrim in the article Trinity, who is represented holding one.

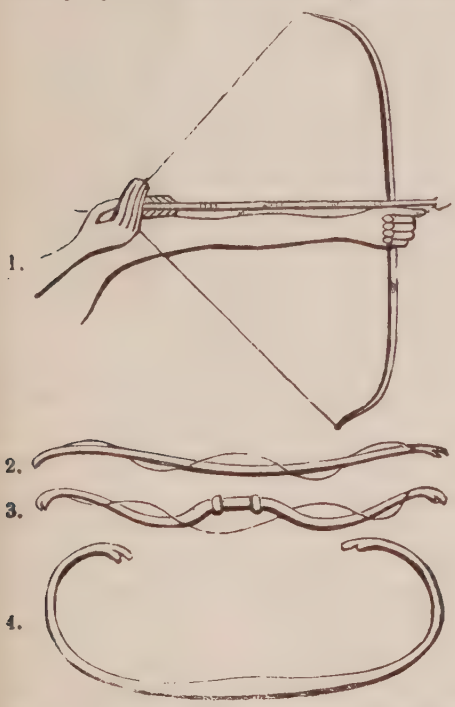
BOURGUINOT. A close helmet of the fifteenth century (see Helmet), with a beaver to cover the face. So termed from its first use in the Burgundian army.

---

* Bosses of bronze and other metals were used to adorn the sword-belts of the warriors of antiquity. The heads of nails were also ornamented with sculptured bosses, as is seen on the doors of the Pantheon at Rome.

They were a great improvement on previous helmets, as they allowed free motion in turning the head, or in raising and depressing it at pleasure.

BOW (Arcus, *Lat.*) A weapon of defence, used from the most ancient times, chiefly by the Asiatic nations, but also by



Europeans. Among the former, the Scythians and Parthians were most skilled in the use of this implement of war; as were the Cretans among the Greeks. The form of the bow varied considerably. The earliest representations occur upon Egyptian sculptures, one of which is copied in Fig. 1; that of the Scythians and Parthians was nearly crescent-shaped (Fig. 4); that of the Greeks is more nearly the type of the bow of modern times (Fig. 2). The Roman bow is seen in Fig 3. Connected with the bow, we have the quiver, which held the arrows, and the bow-case, which contained both the bow and the arrows. They are frequently met with on ancient bas-reliefs. The bow is an attribute of Apollo, Cupid, Diana, Hercules, and the Centaurs.

BOW-BRACE. A covering of bone, metal, or leather, for protecting the left arm of the bowman from the percussion of the bow-string.

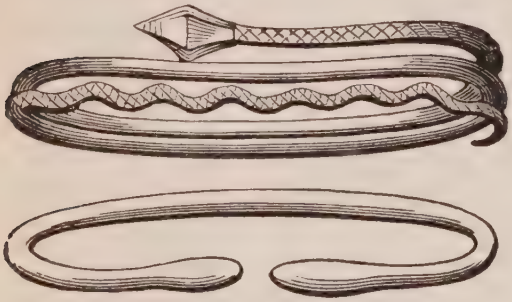
BRACAE, Braccae (Anaxyrides, *Gr.*) The term applied by the Romans to the trousers worn by the Asiatics, Dacians, and Teutones, but unknown to the two classic nations even in later times. They were sometimes wide, sometimes narrow (the latter being peculiar to warlike people, such as the Persians), and generally of leather. The Amazons also wore them, the Medes, Lydians, Phrygians, and Dacians, wore them wide and fastened under the foot.* Later, the Persians wore many-coloured trousers, generally scarlet. Towards the end of the second century after Christ, the Roman emperors appear to have worn them as a mark of distinction.† The custom of wearing trousers, though imitated by many, was never general among the Romans; by Hortensius they were forbidden to be worn in the town. We have no evidence that they were ever worn by the Greeks.

BRACELETS. Bracelets were with the ancients, and are still with the moderns, the symbol of marriage. They were generally in the form of a serpent, and some were round bands fastened by two

* See Piranesi, *Col. Trajana*, tav. 1—2. For the Asiatic, see the representations of Paris, *Mus. Pio. Clem.* ii. 37. Millingen. *Ined Monum.*, and numerous other authorities. Our engraving represents a fine antique statue of a Gaulish captive, formerly in the Villa Borghese, at Rome.

† The earlier Romans looked on them with contempt, and gave the name of "breeched barbarians" to the foreigners who wore them. They considered them unmanly, and types of uncivilisation. The modern English word breeches curiously preserves their classic name.

serpents' heads, like the girdle of warriors. The number of golden and bronze bracelets found at Herculaneum and Pompeii show that these ornaments, particularly those in the form of serpents, were articles of luxury among the females of ancient times. Antique bracelets are of two kinds, armlets



and true bracelets, the one worn on the upper arm, and the other on the wrist or lower arm. Smaller bracelets, generally of gold, beautifully worked, and sometimes set with jewels, were worn on the wrist. Bracelets have also been found like twisted bands, resembling the TORQUE; but the variety of pattern adopted was very great. These ornaments were not worn exclusively by women, for we find that the Roman consuls wore bracelets in triumphal processions; they were presented by the emperors to soldiers who distinguished themselves (ARMILLÆ). The ankles had similar ornaments, thence called ANKLETS.*

BRACKET. A support suspended from or attached to a wall, for the purpose of supporting statuettes, vases, lamps, clocks, &c. The skill of the artist has been frequently employed upon this ornament, which is susceptible of great elegance of form and embellishment. The engraving represents one designed by Michael Angelo.

BRACHIALE. (*Lat.*) In ancient armour, a defence for the upper part of the arm. Some specimens have been found at Pompeii, which are beautifully ornamented,* and one of which we here engrave.

BRASS (LAITON, *Fr.*, MESSING, *Ger.*), is an alloy of copper and zinc, in various proportions, but usually consisting of two-thirds copper, and one-third zinc. According to the variety in these proportions, there are produced the compounds known as mosaic gold, pinchbeck, prince's metal, &c. Brass, as well as bronze, has been extensively applied to various useful and ornamental purposes from the remotest antiquity.† LATTEN is a name formerly applied to thin sheets of rolled brass, extensively employed for monumental BRASSES. Brass beaten into very thin leaves is called DUTCH GOLD, or DUTCH METAL.

BRASSARTS in plate-armour, are the pieces which protect the upper part of the arms, connecting the shoulder-pieces with the elbows. Demi-bras-

* The cut represents an Egyptian bracelet in the form of a serpent, from Wilkinson; and a Roman bracelet of a simple kind.

* We find this term only in Mr. Rich's *Companion to the Latin Dictionary and Greek Lexicon* (London, 1849); a work to which we have been indebted in some of our articles on classic antiquities; and we gladly bear testimony to the minute and ample detail, and pains-taking accuracy, with which that work is executed. As an authority in all matters relating to ancient Art it is invaluable to the artist.

† See Muller's *Ancient Art and its Remains.*

sarts covered the front of the arm only, as the greaves protected the front of the legs. The covering of the lower arm, from the elbow to the wrist, was also variously termed *avant bras*, *vant* or *vam braces*, and then the brassart was termed *rere-brace*. The ancient term for this portion of armour was BRACHIALE.

BRASSES. Monumental brasses form one of the three classes of sepulchral effigies extant in this country; they consist of engraved or incised metal plates; brass, or a similar compound called LATTEN (from the French *Laiton*, brass), being the metal used for the purpose. These metal plates were inlaid or embedded in stone slabs, which formed part of the pavement of the church, or were elevated on altar tombs, or affixed to the wall. The incised lines depicted the person of the deceased in appropriate costume — religious, military, and civilian; or in lieu of this, crosses ornamented or foliated, with sacred emblems or devices, accompanied in either case with armorial bearings and quaint inscriptions, characteristic of the simple and earnest piety of our ancestors. They were used by all ranks of society, and consequently depict a corresponding variety of costume. It is impossible to estimate too highly their value as contemporary representations of our ancestry; their minute truthfulness as authority for dress and armour of all periods is most valuable. Nor are they without their merits as works of art, certainly no way inferior to those of any other class during the period when they were executed. Hence the great value to the artist of the study of these interesting remains. They form the most authentic source of information for the details of armour, ecclesiastical vestments, &c., during a period of nearly four centuries, in which the minutest details are given with most scrupulous accuracy.* Brasses were probably introduced into this country from Flanders, and many now remaining are known to be the work of Flemish artists, particularly such as are engraved on one entire square plate, in contradiction to such as are cut to the shape of the effigy and inserted in corresponding grooved recesses in the monumental stones (the latter being the commonest form). The King's Lynn brasses in Cotman's Norfolk series may be cited as the finest examples. A late instance is in the church of St. Mary Key, Ipswich. Brass was first manufactured in this country in 1639, previous to which all brass-plate was imported from Germany and the Netherlands. The material used for monumental brasses is termed, in mediæval documents, *cullen* plate, probably signifying *Cologne* plate.† The incised lines were filled up with a black resinous substance, such as mastic or bitumen; and the field or background with a coarse enamel of various colours. The many revolutionary changes in France and on the Continent have made brasses very rare there, our own land possessing the most curious and infinitely the largest series in the world; they were probably adopted with a view of economising the space in the area of churches, which the too great use of altar-tombs and sculptured

* "Rubbings of brasses are excellent authorities and models for glass painters and embroiderers, the whole effect being produced on a flat surface by beautiful outline."—*Pugin.*

† The Flemish brass in the Museum of Economic Geology yielded, upon analysis—

Copper . . .	64.00
Zinc	29.50
Lead	3.50
Tin	3.00
	100.

monuments encumbered. Examples exist dating from the year 1277 to 1631. Very many were destroyed during the Civil Wars, including perhaps some of earlier date. The use of brasses has lately been revived with great success, and it is to be hoped that this elegant and appropriate form of memorial may again come into general use. Our absurd modern costume, however, will greatly militate against their excellence in an artistic point of view. The grace and beauty frequently expressed by a few simple lines in old brasses may be well illustrated in our engraving of one in Wimbish Church, Essex, executed about 1350.*

BREADTH. This term is employed in the language of Art to express that kind of grandeur which results from the arrangements of objects, and of the mode of proceeding in delineating them. In painting it is applied both to design and to colouring: it conveys the idea of simple arrangement, free from too great a multiplicity of details, following which the lights and shades spread themselves over the prominent parts, without dazzling or interfering with each other, so that the attention of the spectator is arrested and kept fixed, and there is *breadth of effect*, the result of judicious colouring and *chiaro-oscuro*. "Breadth in painting, is a term which denotes largeness, space, vastness. Its operation is not limited by a small canvas, or extended by a large one. Finish does not preclude, or negligence secure it. It very seldom accompanies a mere outline, though some few and limited subjects in outline admit it. Its greatest promoters are colour and *chiaro-oscuro*, in which, when under consummate management, it revels in its full power and grandeur." * When a work offers these results, we say it has *breadth;* and 'broad touch,' 'broad pencil,' are terms applied to this manner of working, when the touches and strokes of the pencil produce *breadth of effect*. In a similar sense, in engraving, we say, 'a broad burin.' But although a work of sculpture is susceptible of breadth, we do not say 'a broad chisel.'

BREAST-PLATE. A defence for the breast. See Armour.

BRECCIA. An Italian name for those stones which consist of hard angular or rounded fragments of different mineral bodies, united by a kind of cement, of which the so-called pudding-stone is an example, which consists of flint detritus, cemented by quartz. The ancients used breccia both in architecture and the plastic arts. Porphyry breccia, or Egyptian breccia, is one of the most beautiful varieties of this material, of which a fine pillar is contained in the Museo Pio Clementino. Many varieties of breccia exist, which may be found fully described in Sir George Head's very interesting work on Rome.

BRIGANDINE ARMOUR. Quilted jackets like the older *Gambeson*,† but with the additional protection of small plates of iron secured among the pads. They were chiefly used by archers, and protected them against arrows without deranging the flexibility of their motions.

BRISTOL PAPER. Stout paper for drawing, so named from the place of its original manufacture.

BRISTOL BOARD is formed by pasting sheets of drawing-paper together, and submitting them to the action of a powerful press. It is made of various thicknesses, and used either for pencil or water colour drawing, or as a mount for such drawings.

BROKEN COLOURS. This term is employed to describe colours produced by the mixture of one or more pigments.

* The artist should consult the very excellent and accurate work of Messrs. Waller, entitled, *A Series of Monumental Brasses, extending from the time of Edward I. to that of Elizabeth*, folio (London, 1849). Also, *A Manual for the Study of Monumental Brasses, with a Descriptive Catalogue of* 450 "*Rubbings*" *in the possession of the Oxford Architectural Society*, 8vo. (Oxford, 1848); and the works on the same subject, by the Rev. C. Boutell (London, 1847 and 1850).

* J. B. Pyne on "The Nomenclature of Pictorial Art," in the *Art Union*, 1843, p. 213.

† See cut to that word.

Nature presents us with an infinite variety of broken colours, which may be regarded as compounds of the three primary colours, in various proportions, producing an endless series of BROWNS and GREYS; these the artist, in his desire to represent, may successfully imitate, by carefully analysing the colouring qualities of the pigments used for mixtures; but the practice of mixing the tints on the palette generally leads to an irremediable foulness.* The great variety of pigments prepared for the artist's use are equal to supply any desideratum in colouring; therefore, the necessity and risk of mixing them can to a great extent be avoided. The consideration of this important subject belongs to PRIMA PAINTING, and is fully and ably treated in a work before quoted.*

BRONZE. There are two kinds of bronze: the *antique*, employed by the ancients in casting, and composed of tin and copper; and the *modern*, containing also zinc and lead, by which the fluidity is increased, and the brittleness diminished. The proportions used vary with different manufacturers, but small quantities of lead and zinc are usually added, the sole object being to render the melted mass more fluid, and consequently to fill all the parts of a mould more perfectly.† Bronze is harder, more fusible, more brittle, and more susceptible of polish than brass, and cannot be rolled or stretched. Immersed, when hot, in water, it is rendered malleable, and it acquires by time a beautiful green coating (*patina*, *ærugo nobilis*), which we endeavour to give to new bronze statues, by rubbing them with a solution of copper. Before iron came into use, the ancients made their swords and axes of bronze.‡ The greater part of ancient bronzes now preserved in museums have been derived from the ruins of Pompeii and Herculaneum, of which the finest collection is in the Museo Borbonico, at Naples. The British Museum contains a very good collection, though small.

BRONZING. The giving a bronze-like appearance to wood, gypsum, or any other material, and implying also the giving a metallic appearance to any object not metal. The surface is first rubbed with linseed-oil varnish, and when nearly dry dusted with bronze powder, prepared from leaf gold, metallic gold, or precipitated copper, and it is then rubbed with a linen rag; or the varnish may be ground with the bronze powder, and laid on like a pigment. Gum-arabic is used instead of varnish for bronzing paper or wood.* A better kind of bronzing is obtained by depositing a film of copper on the object, by means of the electrotype process,† and afterwards washing the surface with finely-powdered plumbago, or crocus powder, or sulphuret of potassium.

BROOCH. (See also FIBULA.) A fastening for the dress, taking that name from the pin or *broche* which secured it in the garment. Among the Greeks and Romans it was rendered susceptible of great enrichment, and was used to fasten the mantles and dresses of male and female, one appearing occasionally on each shoulder. They were formed of precious metal, richly chased, and resplendent with jewels, or covered with enamels and vitreous pastes. They reached the culminating point at the time of the lower empire; and Byzantine works of this kind were highly prized by our Anglo-Saxon ancestors, specimens being occasionally found in their *tumuli* of singular beauty, and so elaborate and delicate in their workmanship as to equal the manipulation of the modern jeweller.‡

BROWN, or TAN COLOUR, was used

---

* See the chapter "On the Life and Death of Colours," in *The Art of Painting Restored*, by L. Hundertpfund. London, 1849.

† The analysis of an antique sword found in France gave—

Copper	88	in 100 parts.
Tin	12	

‡ For an account of the bronzes of the ancients, see Smith's *Dictionary of Antiquities*. London, 1848.

* See Ure's *Dictionary of Arts and Manufactures*.

† Walker's *Electrotype Manipulation*.

‡ See Douglas's *Nenia Britannica*, Wright's *Celt and Saxon*, Fairholt's *Costume in England*, *The Archæological Album*, &c.

both in ancient and mediæval times as a sign of mourning; regarded as a compound of red and black, BISTRE, it is the symbol of all evil deeds and of treason. By the Egpytians, Typhon was represented of a red colour, or rather of red mixed with black; everything in nature of a brown colour was consecrated to Typhon. In the ancient pictures representing the Passion of Jesus Christ, the personages are frequently depicted brown. Several religious orders adopt this colour in their costume, as the symbol of renunciation. With the Moors, it was emblematic of every evil. Tradition assigns red hair to Judas. Christian symbolism appropriates the colour of the dead leaf for the type of spiritual death; the blue, the celestial colour, which gives them life, is evaporated—they become of a dark yellow, hence the term "dead leaf." *

BROWN OCHRE. A strong dark yellow opaque pigment, very similar in tone to Roman ochre; it is found native in various countries, is durable, and mixes well with Prussian blue in making greens, and with brown red in the carnations.

BROWN PIGMENTS are those in which the three primary colours meet in unequal proportions, red being in excess. They are mostly derived from the mineral kingdom, the earths being used in the raw or burned state, but chiefly the latter. The principal and most useful of them are asphaltum, bistre, umber, terra di sienna, Mars brown, Cassel earth, Cappagh brown, brown madder, and burnt terra verde.

BROWN PINK. A vegetable yellow pigment, prepared by precipitating the colouring matter of French berries upon a white earth, such as chalk. It forms one of the class of pigments known as "yellow lakes," called by the French *stil de grain*. Brown pink is used both in oil and water-colour painting, but it is by no means an eligible pigment. In oil painting its place is best supplied by MUMMY mixed with other pigments.

* See Portal's *Essai sur les Couleurs Symboliques*.

BROWN RED. This pigment is found native, but the greater part of that used in painting is made from yellow ochre calcined, the brightness of the red depending upon the purity of the ochre. The *brun rouge* of the French is burnt Roman ochre, sometimes called burnt Italian earth. A very fine BROWN RED is obtained by calcining sulphate of iron, which becomes more or less violet according as the action of the fire has been more or less prolonged; the reds or violet reds so prepared are known as MARS reds. The reddest of these is not only valuable on account of its durability, but also for the fine CARNATIONS which it yields when mixed with white.

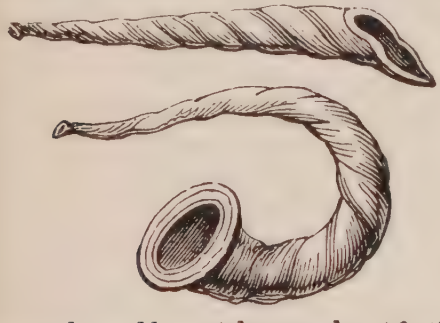
BRUNSWICK GREEN. A pigment used in oil painting, in colour resembling MOUNTAIN GREEN, and consisting of the carbonate of the oxide of copper and a calcareous earth. Real Brunswick green is basic chloride of copper, prepared by acting on copper with *sal-ammoniac*.

BRUSHES. Painting brushes are made of single small bundles of the hair or bristles of various animals, fastened to round wooden sticks, from fifteen to sixteen inches in length, by being bound with thread, and fixed tightly in a quill, or in a ferrule of tin; the latter is always used to secure the *flat* brushes, which have a continuous line of hair, produced by arranging a series of bundles of hair in a row. The round brushes must be conical, making a real point, and must never be cut with the scissors, but should terminate with the natural weak ends of the hair. In the first case, the pigments would flow streaky; in the second, the brushes lose their elasticity, and the pigments never flow readily. Brushes vary from the size of a common knitting-needle to an inch or more in diameter, the small ones being of the finest hair.* They must be cleaned immediately upon ceasing to paint; and the readiest way to clean them is to squeeze

* Some valuable observations on the choice, preparation, and employment of brushes will be found in *The Art of Painting Restored*, by L. Hundertpfund. London, 1849.

out all the pigment between the folds of a piece of rag, and then rincing them in *camphine*, wiping them dry upon a piece of clean oiled rag. If the pigments have been suffered to dry upon the brushes, they are easily softened by camphine, if allowed to lie in it for a reasonable time.

BUCCINA. (*Lat.*) A musical instrument, a kind of horn trumpet, originally made of the shell *buccinum*. It was most

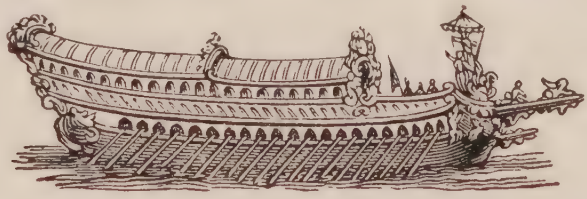


commonly used by watchmen; also at festive entertainments, and at funerals. It is the instrument seen in the hands of Tritons.

BUCCULA. (*Lat.*) The cheek-piece of the helmet which protected the sides of

the face; it was furnished with hinges, by which it was rendered capable of being lifted up or down at will.*

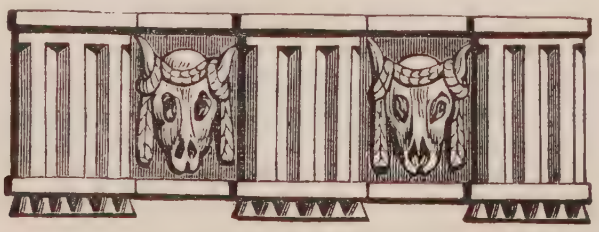
BUCENTAUR. The name given to the state galley, in which the doge and senate



of Venice went to espouse the sea. In ancient mythology, the bucentaur was a monster, half man and half ox. CENTAUR.

BUCKLER. The small round shield held by a handle in the centre, and used by swordsmen to ward a blow. They were frequently no more than a foot in diameter; and when not in use were hung at the girdle.

BUCRANIA (*Lat.*, OX-SKULLS). Sculptured ornaments representing OX-SKULLS, which, with wreaths of flowers or other

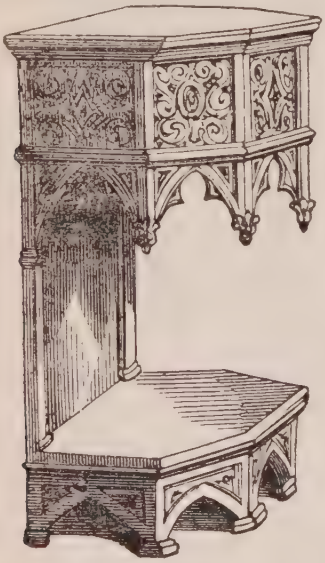


arabesque-like ornaments, were employed to adorn the ZOPHORUS, or FRIEZE of the entablature in the Ionic and Corinthian orders of architecture. They have occasionally been employed, very improperly, to ornament Christian temples.

BUFFET. A sideboard used for the display of plate, and the ancient buffet was so disposed that the panels of the

* The cut exhibits an Etruscan helmet with the cheek-piece uplifted, and a Roman one beneath, with the ordinary mode of wearing it.

upper part concealed drawers, which might hold napkins, or smaller articles of plate, in small cupboards, the lower part serving as a stand for the large brazen or stone-



ware flagons, which were used for wine, beer, or water. They are constantly seen in ancient drawings, and displayed much variety of taste in design and execution. Our engraving represents a German buffet about the date of 1480, which stands about four feet in height.

BUHL. Ornamental work for furniture, which takes its name from the inventor, André Charles Buhl (or Boule), and which was extensively patronized by Louis XIV. It consisted of piercing and inlaying metal with tortoise-shell or enamel, or with metals of another colour, producing a most sumptuous effect on the surface of furniture, and was applied to tables, desks, work-boxes, and the ornamental articles of the toilette, &c., its sumptuous effect exactly suiting the magnificence of taste indulged by the court of Versailles. Sometimes the tortoise-shell formed the ground and the metal the enamel. This costly work continued in vogue in France until the revolution. Its inventor died in 1732, at the age of 90. He held the official situation of *Tapissier en titre du Roi;* and after his death his manufactory was carried on for many years by his family.

BULLA. (*Lat.*) A stud of metal employed by the ancients to adorn sword-belts, girdles, shields, &c. An ornament worn by the children of wealthy Roman families suspended from the neck, as shown in our engraving. They were made of gold, and frequently decorated with an ornamental pattern, and sometimes with a figure or emblem to avert the influence of the "evil eye," which was supposed to be counteracted by such charm.

BUR. A slight ridge of metal raised on the edges of a line either engraved by the *burin*, or the *dry-point*, and which is removed by a *scraper*, as it retains superfluous ink in printing a plate, and has the effect of a smear. Some etchers have, however, preserved this adventitious aid to their shadows, and have judiciously managed to obtain the effect of a ground tint to their deep shadows by this means. Rembrandt very constantly adopted this plan, and his etchings contain the best examples of this practice.

BURIN, or GRAVER. An instrument of tempered steel, used for engraving on copper. It is of a prismatic form, having one end attached to a short wooden handle, and the other ground off obliquely, so as to

produce a sharp point. In working, the burin is held in the palm of the hand, and pushed forward so as to cut a portion of the copper. The expressions *brilliant* burin, *soft* burin, are used to characterise the style of a master.

BURNISHER. A steel instrument used by steel and copper engravers to soften the

effect of a harsh line, or remove it alto-

gether by friction. A section of the centre of this tool will produce an elongated oval. By wood engravers it is used to *prove* (or take the first impression of) their cuts by hand, for which purpose a piece of India-paper is laid on the surface of the raised lines engraved, which are previously inked; a card is laid over the paper; and then the friction of the burnisher over all, deposits the ink on the paper, and gives the engraver an idea of the state of his work.

BURNT PAPER yields a black pigment of very good quality, and is said not to deepen in colour like some other blacks.

BURNT SIENNA. This pigment is the raw Terra di Sienna submitted to the action of fire, by which it is converted into a fine orange-red colour, transparent, permanent, and in every respect an eligible pigment, both in oil and water-colour painting. It mixes well with other pigments, works freely, and dries quickly. With Prussian blue it yields excellent GREENS.

BURNT TERRA VERDE. A pigment of a fine warm brown colour, much used by the Italians, mixed with other pigments, for the shadow of flesh. It has been called Verona brown.

BURNT UMBER. The earth UMBER, which, in its *raw* state, is but little used in painting, is, when burnt, a very eligible pigment of a russet-brown colour. It is permanent, semi-transparent, dries well, and mixes, without decomposition, with other pigments.

BUSKIN (COTHURNUS, *Lat.*) A kind of boot, or covering for the leg, of great antiquity. It was part of the costume of actors in tragedy; it is worn by Diana, in representations of that goddess, as part of the costume of hunters. In antique marbles it is represented tastefully ornamented.* Being laced in front it fitted tightly to the leg. The buskin was worn by Roman tragedians and the sock (*soccus*), the flat-soled shoe, worn by comedians, &c., and both terms are used to express the tragic and comic drama. BUSKINS, in ecclesiastical costume, are made of precious stuff, or of cloth of gold; worn on the legs by bishops when officiating, and by kings at their coronation, and on other solemn occasions. Buskins and sandals have often been confounded, but they are quite distinct.

BUST (IL BUSTO, *Ital.*) In sculpture, is the representation of that portion of the human figure which comprises the upper part of the body, including the head, neck, shoulders, breast, and arms, truncated above the elbow. The extent of the body represented varies, sometimes including the trunk to the hips. Busts are supported on pedestals, which sometimes take the form of a square prop or column. See HERMA.

BUSTUM. The place where the funeral pile was erected, and the deceased burnt by the Romans. Strabo describes that in the Campus Martius, at Rome (dedicated to Augustus and his family) as formed of white stone, surrounded by an iron railing, inside which was a row of poplars. The word is sometimes erroneously used, in describing works of Art, for the funeral pile itself.

BUTTRESS. A projecting piece of masonry to support a wall, which probably originated in the classic PILASTER.

BYSSUS (*Gr.*) By this term is understood the hairy and thread-like beards by which many kinds of sea-shells adhere to the rocks: the *Pinna* is particularly distinguished for the length and silvery fineness of its beard, of which the Sicilians and Calabrians make very durable cloth, gloves, and stockings. The ancients were acquainted with this production of the *Pinna marina*, and wove cloth of it:*

* Our cut represents a very beautiful one, from the statue of Hadrian, in the British Museum.

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

and it was also used as an ornament for the hair. They also included under this term a vegetable production prepared from the fibres of certain plants, considered by some to be *cotton*, by others *linen*, and used to wrap mummies in; most of the mummy-cloths (if not all), when examined under the microscope, prove to be of linen cloth. Yet, notwithstanding this kind of testimony, many eminent scholars insist that both the garments of the Egyptian priests, and the cloths in which the mummies were wrapped, consisted of cotton (the product of the *Gossypium herbaceum*, or *G. arboreum*). But it is certain that under the term BYSSUS the ancients included different materials and fabrics, such as the one described above, and both cotton and linen.

BYZANTINE ART. A style of decorative Art patronised by the Romans after the seat of empire was removed to the East. It is an engraftment of Oriental elaboration of detail upon classic forms, ending in their debasement. Byzantine architecture is the prototype of the early Norman or Saxon style.

CABINET. An ornamental receptacle for jewels or articles of *vertu*, or for writing materials; also a small private apartment.

CABINET-PICTURE. A picture of a small and generally a finished character, suitable to a small room, and for close inspection.

CABLE-MOULDINGS. Wreathed mouldings in architecture, resembling the twisted strands of a rope.

CADMIUM YELLOW. This pigment is prepared from the *sulphuret of cadmium*. It is of an intense yellow colour, possessing much body, and, as there is no reason to doubt its permanency, may be regarded as a valuable addition to the palette. Mixed with white-lead, it yields many valuable tints. Much of the NAPLES YELLOW now sold is prepared from the sulphuret of cadmium mixed with white-lead. Genuine Naples yellow is of a greenish hue, which readily distinguishes it from the substitute, but this latter possesses many qualities which will cause it to supersede the genuine Naples yellow.

CADUCEUS. The staff of Mercury or Hermes, which gave the god power to fly. It was given to him by Apollo, as a reward for having assisted him to invent the lyre. It was then a winged staff; but, in Arcadia, Hermes cast it among serpents, who immediately twined themselves around it, and became quiet. After this event, it was used as a herald of peace. It possessed the power of bestowing happiness and riches, of healing the sick, raising the dead, and conjuring spirits from the lower world. On the silver coins of the Roman emperors, the CADUCEUS was given to Mars, who holds it in the left hand, and the spear in the right, to show how peace succeeds war.

CÆLATURA. (*Lat.*) The art called also by the Romans *sculptura*, or chasing, and used to designate "raised work" in Art. It derives its name from the tool (*cælum*) used in the process. CÆLATURA corresponds to the Grecian term *toreutice*, derived from *toros*, which in its true sense means only raised work. Quintillian expressly limits this term to metal, while he mentions wood, ivory, marble, glass, and precious stones as materials for engraving (*sculptura*). Silver was the artist's favourite metal, but gold, bronze, and even iron, were embossed. Closely connected with this art was that of stamping with the punch, called by the Romans *excudere*. Embossings were probably finished by *toreutice*, of which Phidias is called the inventor. The colossal statues of gold and ivory made by him and by Polycletus belong partly to sculpture by the ivory-work, and partly to toreutic art from the gold-work, the embossing of which was essential to their character, as also to castings: the statue of Minerva was richly embossed. Besides Phidias and Polycletus,

Myron, Mys, and Mentor, are mentioned as great toreutic artists. Arms, armour, &c., were adorned in this manner;* other articles, such as goblets and other drinking cups, were also embossed, partly with figures in *alto-relievo*, or with figures standing quite clear: also dishes, the ornaments of which were set in as *emblemæ*, or fastened slightly on as *crustæ*. Carriages were ornamented not only with bronze, but even with silver and gold embossings. Other articles of furniture, such as tripods, discs of candelabra, &c., were thus ornamented. With this *toreutice*, or embossing, must not be confounded the art of inlaying, *empaistike*, much practised by the nations of antiquity.

CAIRN. A heap of stones of a pyramidal form placed over a grave. It was usual for friends to add a small stone to the heap at every visit, as a testimony of respect; a custom still used in Ireland, Scotland, and the North.

CAISSON. (*Fr.*) A sort of tank in which brick and stone work is sunk, to form foundations under water. Also the sunk panel of a ceiling.

CALAMUS. (*Lat.*) The reed pen used by the ancients.

CALANTICA (CALVATICA, *Lat.*, KEKRYPHALOS, *Gr.*) A kind of head-dress worn by women in ancient times, and known very early in Greece; there were

1.

2.

two kinds, nets and cap-like bags (Fig. 1). The Grecian *kekryphalos* was a net worn at night, and also by day in the house; it was called by the Romans *reticulum*, and is to be seen in many of the pictures at Herculaneum and Pompeii (Fig. 2); in the last they are made of gold thread. They were also made of silk; of the costly Elian BYSSUS, and of a more common material. In the thick caps, the hair hangs on the neck in a bag; these were designated by the Romans as MITRÆ, by which is meant calantica, or calvatica. This does not imply merely the Phrygian covering for the head, for the mitra or mitella was also called graga by the ancients, by which is meant the true Hellenic cap. Many varieties of these caps are to be seen upon ancient vases; sometimes they are of a plain material, sometimes having a pattern, and sometimes striped or checked; they are either open behind, so that part of the hair hangs out, or it covers only two sides of the head.*

CALATHUS (*Gr.*), QUALUS, or QUASILLUS (*Lat.*) The ancient term for the baskets in which the spinners kept their wool and their work; it was also called TALARUS, and was made of wicker-work, with a wide opening at top, and pointed at bottom. We find it represented in many monuments, particularly in TISCHBEIN'S *Vases* (T. 10), where a CALATHUS is placed on each side of the chair. They were also imitated in metal, as is proved by Helen's silver calathus, in the Odyssey. The CALATHUS was a symbol of maidenhood, and in this sense was employed by artists, as is seen in the reliefs representing Achilles among the daughters of Lycomedes. Other antiques show us that these baskets were used for many purposes at the toilette, for flowers, &c. The CALATHUS also appears

* As, for example, the fragments of gilt-bronze found in 1820 at Lucania, representing two groups of conquered Amazons, supposed to be the breast-flaps of a coat of mail.

* Two figures in the "Aldobrandini Marriage" wear caps shaped like bags: the cap worn by the Egyptian gods, kings, priests, and even that of the Sphynx, is called a CALANTICA. Vide BOTTIGER, *Archaeol. der Malerei*. See Fig. 1, copied from a painting at Thebes.

in the basket-like form of the capitals of Corinthian pillars.

CALCEDONY. A hard siliceous stone used in gem engraving.

CALCEUS. (*Lat.*) A shoe or short boot used by the Greeks and Romans as a covering to protect the feet while walking; the term being used in contradistinction to sandals or slippers, and corresponding to the modern shoes; they varied in form and colour, according to the office or dignity of the wearer, whose rank was occasionally known by them; the senators in particular, who wore them high, like buskins, fastened with black thongs, and decorated with a crescent. They were frequently of costly materials, and most richly decorated. The leather was dyed of various colours, and the patterns upon them heightened with gold and jewels; and the Emperor Heliogabalus is recorded to have worn costly and beautiful cameos in his shoes. An extremely beautiful pair was found in a stone sarcophagus, at Southfleet, in Kent, in 1802. They were made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold, in an elaborate and beautiful manner. For the various coverings for the feet worn by the ancients, see the terms CALIGA, COTHERNUS, CREPIDA, PERO, SANDALIUM, SOCCUS, SOLEA.

CALCINATION differs from BURNING in the action of the fire being prolonged; as bones heated in a covered vessel until they become black are termed *burnt bones*, and constitute *ivory-black*, or *bone-black*; but when, by the further operation of heat with contact of air, they become white, they are termed *calcined bones*, which the old painters used as a DRYER.

CALICO PRINTING. A mode of impressing ornamental designs on calico, by means of wooden blocks cut in relief, or having the pattern formed by raised lines of flattened copper wire, the surface of which is dipped in colour, and impressed by hand; or else by copper-plates engraved on the face of cylinders, the cloth being impressed from their surface by passing over a cushioned cylinder in close contact with the engraving, which receives coloured inks in the same manner as an ordinary book-plate. The colour is supplied from a trough by the movement of another wheel, and any superfluous quantity removed by a wiper, forming a part of the ingenious machinery which thus entirely prints the cloth submitted to its action, without other aid than machinery will give.

CALIGA. (*Lat.*) The shoe worn by the Roman soldiers of the ranks. The

officers wore the calceus. It was very strong and heavy, and thickly studded with hobnails, to assist them in scaling hill fortresses, and give them surer foothold.*

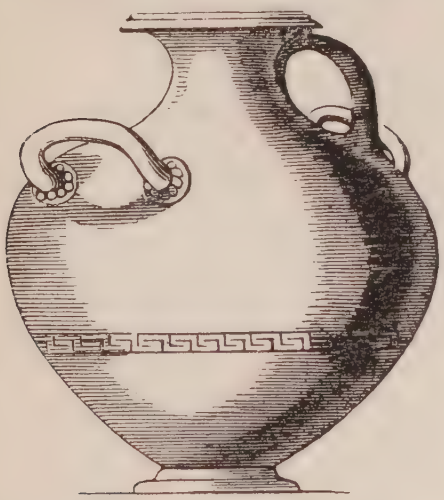
CALIVER. A hand-gun of the time of Elizabeth; probably a corruption of *calibre*, it being bored to a certain size.

CALOTYPE. A photographic process, invented by Mr. Fox Talbot. Paper is saturated with iodide of potassium, and then washed over with nitrate of silver; an iodide of silver is thus formed, which is rendered exceedingly sensitive to light, by being washed over with a mixture of gallic acid and nitrate of silver. A very short exposure in the camera-obscura serves to impress this paper with a reflected image which is developed by the gallo-nitrate of silver; the picture is fixed with the hyposulphite of soda.

CALPIS. (*Gr.*) A water-jar, characterised by having three handles, two at the

* The cut represents one found in London. The sole is thickly covered with nails.

shoulders and one at the neck. This, with the HYDRIA, is found in Etruscan tombs,



and is frequently ornamented with red figures on a black ground.

CALTRAP (literally *cheval*-trap). Radiated spikes of metal, thrown upon the

ground to lame the horses of cavalry when charging. In Midiæval Art they are the attributes of St. Themistocles.

CALVARY. Small chapels in Catholic countries, wherein is represented the various scenes of Christ's Passion and his Crucifixion. They are sometimes external, as at the church of St. Jacques, at Antwerp, and consist of a multitude of modelled figures grouped about the cross. At Aix-la-Chapelle, *the Calvary* is a church on a hill, surrounded by a series of twelve sculptured stones, each depicting an event which took place on the journey of the Redeemer to death. These are termed *stations*. At Nuremberg, a similar number of sculptures are placed along one street, which typifies the Via Dolorosa, and ends in a Calvary. It is customary with the pious to say a prayer in memory of the Passion of the Redeemer at each station.

CAMAIL. This term appears to be an abbreviation of cap-mail—the mail or ar-

mour appertaining to the head-piece. The cut exhibits the camail on the effigy of Edward the Black Prince, at Canterbury.

CAMAYEU (CAMAIEU, *Fr.*) MONOCHROME. By this term we understand painting with a single colour, varied only by the effect of *chiaro-oscuro;* we apply this term to painting in grey (*en grisaille*), which, as well as red, was used by the ancients. Pictures in two or three tints, where the natural hues of the objects are not copied, may also be called *en camayeu;* we speak of brown, red, yellow, green, and blue *camayeu*, according to their principal colours. The pictures of Polidori Caravaggio, for example, by their heavy brown tint, give the impression of monochrome painting, and with all their perfection they are but pictures *en camayeu.* Drawings in red or black chalk, lead and other pencils, Indian-ink, sepia and bistre, as well as engraving, may be called CAMAYEUX.

CAMEO (CAMEI, *Ital.*) Gems cut in *relief*, the most expensive class of cut stones. The custom of ornamenting goblets, cratera, candelabra, and other articles with gems, originated in the East, and was followed at the court of the Seleucidæ, the greatest extravagance being practised with regard to such ornaments. When the image

on the stone was not to be used as a seal, it was cut in relief, and the variegated onyx was generally selected. Great attention was paid to the different colours of the strata of the stone, so that the objects stood out light from a dark ground. Some of the CAMEOS preserved to us are wonders of beauty and technical perfection, showing the high degree of Art to which the Grecian lapidaries had attained under the luxurious successors of Alexander the Great. The finest specimen now existing is the Gonzaga cameo, formerly at Malmaison, now in the imperial collection of gems at St. Petersburgh. Winkelman notices a cameo representing Perseus and Andromeda, in such high relief, that almost all the contour of the figures (in the most delicate white) is detached from the ground; it belonged to the painter Mengs, at whose death it was purchased by the Empress Catherine of Russia, for 3,000 Roman crowns. The only other gem this author is disposed to class in the same rank is the "Judgment of Paris," in the cabinet of Prince Piombino, at Rome. The most celebrated gem of this art in England is the famous "Cupid and Psyche," in the Marlborough collection. Among the remains of the ancient art of stone-cutting, the gems cut in relief, called, on account of the different layers of stone, CAMEI, are rarer and more valuable than those cut in INTAGLIO. The work in precious stones is either depressed INTAGLIO, or raised ECTYPA SCULPTURA, in Pliny, *came-huia*, *camayeu*, *cameo*. The impression is the main object of the former; the chief aim of the latter is to adorn. For the former were employed transparent stones of uniform colour, and such as were spotted and clouded, and precious stones; for the latter, variegated stones, such as the *onyxes*, *cornelians*, and similar kinds of stones, which Oriental and African commerce brought to the ancients, of surprising and now unknown beauty and size.* CAMEOS are not mentioned in the history of Mediæval Art; they were brought forward again in Italy in recent times The production of cameos has become an art-manufacture of considerable import ance, but is *imitated* rather than rivalled by cutting in shells.*

CAMERA-LUCIDA. An ingenious instrument invented by Dr. Woollaston, for the purpose of enabling any one unacquainted with the art of drawing to delineate natural objects, &c., with great accuracy. It consists of a glass prism of four irregular sides, mounted on a brass frame, supported by telescopic brass tubes, with an eye-piece furnished with a convex lens, through which the paper and the point of the pencil are seen, and the image traced; on account of its simplicity and portability the instrument is valuable.

CAMERA-OBSCURA. An apparatus by which the images of objects are thrown in their proper forms and colours upon a light surface. It consists of a darkened room or box furnished with a convex lens, through which the light is admitted; at the proper focus is placed a screen of ground-glass or other material, upon which the external image falls. A very extended application of this instrument has arisen since the discovery of the art of PHOTOGRAPHY.

CAMPANILE. (*Ital.*) A tower for bells constructed beside a church, but not attached to it; and sometimes not at all connected therewith. They are most common in the Italian states. There is a massive square example at Venice in the great square; one at Pisa, consisting of a round tower, decorated with columns and arcades to the summit, and celebrated for the degree in which it leans from the perpendicular. Others are at Bologna, Padua, Ravenna, &c. There was one formerly attached to Salisbury Cathedral; and there is another at Evesham, and Elstow, Bedfordshire.

CAMPESTRE. (*Lat.*) A short garment fastened about the loins, and extending from thence down the legs, nearly to

* Muller, *Ancient Art and its Remains.*

* See SHELL-CAMEO.

the knees, after the manner of the *kilt*. It was worn by the Roman youths when they exercised in public places, also by

soldiers and gladiators for the sake of decency when exercising, and sometimes in hot weather beneath the toga in place of the tunic.*

CAMPHINE. Rectified oil of turpentine.

CANABUS (*Gr.*), CANEVAS, CANNEVAS (*Fr.*) The term by which the ancients designated the wooden skeleton covered with clay, or some other soft substance, for modelling larger figures; hence the French word *canevas*. Similar skeletons were used as anatomical studies, by painters and plastic artists.

CANDELABRA. Candelabra were objects of great importance in ancient Art; they were originally used as candlesticks, but after oil was introduced they were used to hold lamps, and stood on the ground, being very tall, from four to seven or ten feet in height. The simplest candelabra were of wood, others were very splendid both in material and ornament. The largest candelabra, placed in temples and palaces, were of marble, with ornaments in relief, and were fastened to the ground. There are several specimens in the Museum Clementinum at Rome. These large candelabras were also altars of incense, the carving showing to what god they were dedicated: they were also given as offerings, and were then made of finer metals, and even of precious stones. Candelabra were also made of baked earth, but they were mostly of elegantly wrought bronze. They consisted of three parts: — 1. the feet; 2. the shaft; 3. the plinth, with the tray upon which the lamp was placed. The base generally consisted of three animals' feet, ornamented with leaves. The shaft was fluted; and on the plinth often stood a figure holding the top, generally in the shape of a vase, on which rests the tray.* The branching candelabra are valuable as works of Art, for not unfrequently the shaft is formed by a statue, bearing a torch-like lamp, or each arm holding a plate for a lamp. Another kind of candelabrum was called lampadarii: these were in the form of pillars, with arms or branches from which the lamps hung by chains. In the Museo Etrusco Gregoriano at Rome, are forty-three candelabra of various forms, which were excavated at Cervetri. Some have smooth, and some have fluted shafts, on which is represented a climbing animal, a serpent, lizard, weasel, or a cat following a cock. Sometimes these shafts bear a

* The engraving represents a gladiator from a painting discovered at Pompeii.

* *Museo Borbonico*, pl. iv. to vii.

cup, or branch into many arms, between which stand beautiful little figures, or they have plates rising perpendicularly above one another. They generally rest on feet of lions, men, or stags, or they are supported by figures of satyrs, &c. Some candelabra are in the form of a human figure, bearing the plate in the outstretched hand, and sometimes the pillar is supported by caryatides.

CANDYS (*Gr.*) A kind of gown, of woollen cloth, with wide sleeves, worn by the Medes and Persians as an outside garment; it was usually of purple or similar brilliant colouring; * and sometimes decorated with flowers, and is still retained in the loose gown generally worn by the Eastern nations.

CANEPHORUS. (*Gr.*) The bearer of the round basket, containing the implements of sacrifice (the sacred cakes, chaplet of flowers, knife for sacrifice, and incense), in the processions of the Dionysia, Panathenea, and other Grecian festivals, and which was a coveted office of honour with the virgins of antiquity, to whom the service was consecrated, and no man allowed to officiate; for when they sacrificed, their daughters or other unmarried females of their family, appeared in that capacity. The attitude in which they appear in works of Art, is a favourite one with the ancient artists; the figure elevates one arm to support the basket carried on the head, and with the other slightly raises her tunic.

CANETTE. (*Fr.*) A small can or drinking jug, they were frequently made of fine clay, and embossed with emblematic and ornamental designs.

CANON. A rule in Art based on sure principles.

CANOPY. A covering of velvet, silk, or cloth of gold, extended on a frame, and richly embroidered with suitable devices, supported and carried by four or more staves of wood or silver, borne in processions over the heads of distinguished personages, or over the hearse at the funerals of noble persons. In the religious processions of the Catholic Church it is borne over the host and sacred reliques. According to Roman use they are white, but in the French and Flemish churches they are generally red. In England, the two colours seem to have been used indiscriminately.* In architecture, the term implies the ornament over tombs and altars, whether projecting from walls or not.

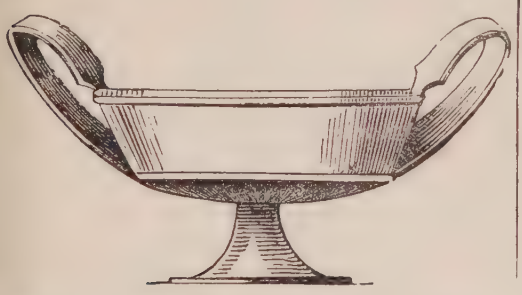
CANOPIC VASES, were vases used by the Egyptian priests to contain the viscera of an embalmed body. They comprised a series of four in number, and had the head of one of the four deities of the Amenti placed on the lid of each. One bore the human head of Amset, to whose care the stomach and larger intestines were dedicated. A second, that of Hapi, with the head of an ape, who was guardian of the smaller intestines. A third had the head of Smautf, under the shape of a jackal, who took charge of the lungs and heart; and the fourth had the head of Khebhsnouf,

* The cut is copied from a Persepolitan bas-relief in Sir R. K. Porter's Travels.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume.* Shaw's *Decorations of the Middle Ages*, &c.

shaped like that of a hawk, to whom the liver and gall bladder was consecrated.

CANTHARUS. (*Gr.*) A kind of drinking cup with handles, sacred to Bacchus,



who is frequently depicted on antique vases, &c., holding it in his hand.

CANVAS. One of the materials, and the principal one, upon which oil paintings are made. Two kinds are prepared for artists' use; the best is called *ticking*. It is *primed* with a ground of a neutral grey colour, or with other colours, according to the fancy of the painter. Certain sizes being in greater request than others, they are kept stretched on frames ready for use; for portraits, these are known by the names of *kit-cat*, which measures 28 or 29 inches by 36 inches; *three-quarters*, measures 25 by 30; *half-length*, 40 by 50; *Bishops' half-length*, 44 or 45 by 56; *Bishops' whole-length*, 58 by 94.

CAOUTCHOUC. The native name of India-rubber. See that word.

CAP-A-PIE. (*Fr.*) Literally, "armed from head to foot."

CAPARISON. The complete trappings of a war-horse.

CAPITAL. The ornamental summit of a column. See ACANTHUS. The earliest ornamental form is exhibited in our cut on p. 3, as used by ancient Egyptian architects, who also adopted the lotus flower, and the head of the goddess Isis to decorate capitals. The Roman architects confined themselves to five: the Tuscan, Doric, Ionic, Corinthian, and Composite.

CAPPAGH BROWN. A bituminous earth coloured by oxide of manganese and iron, which yields pigments of various rich brown colours, two of which are distinguished as *light* and *dark* CAPPAGH BROWNS; they are transparent, permanent, and dry well in oil when not applied too thickly. CAPPAGH BROWN, also called EUCHROME MINERAL, or MANGANESE BROWN, derives its name from Cappagh, near Cork, in Ireland.

CAPRICCIO. (*Ital.*) A species of picture not confined to the ordinary rules of composition. A work of a fanciful kind, such as foliated ornaments in which human and other figures appear in situations not strictly natural.

CAPRIMULGUS. (*Lat.*) (A GOAT-MILKER.) A generic term for subjects of frequent occurrence on antique gems and bas-reliefs, representing a man or a faun milking a goat; sometimes the goat Amalthea, the nurse of the infant Jupiter.

CAPSA. (*Lat.*) Boxes for containing portable articles of value in the Roman period, and also for written rolls. See SCRINIUM.

CAR. A war-chariot (see CURRUS); or triumphal chariot (see QUADRIGA DECEMJUGAS.) They were on the latter occasions highly decorated, and modelled in bronze and marble as enrichments for the temple or triumphal arch, where they remained as trophies of the victories of the donors. The divinities of the Romish Pantheon are frequently represented in ancient sculpture and paintings seated in cars drawn by such animals or birds as were sacred to each. Thus, Juno is drawn in a car by peacocks, Venus by doves, Minerva by owls, Cybele by serpents, Apollo by griffins, &c. The word CAR has in modern times been almost entirely restricted to those of an ornamental and triumphal kind, as exhibited in public pageantry, in the theatre, &c.*

CARBINE. A short gun with a wheel lock, introduced in the armies of the latter half of the sixteenth century. Its original name is *carabine*, which Meyrick thinks

* In Ireland, however, the word is common to a travelliug carriage. In England it is restricted to a heavy waggon for goods and merchandize alone.

may have been derived from the circumstance of its being first used by marines in war galleys termed *carabs*. Infantry are hence termed *carabineers*.

CARBUNCLE. A gem of a deep red colour, found in the East Indies in company with ferruginous stone. It was much valued by the ancient Greeks, who termed it anthrax.

CARCANET. (*Ital.*) A jewelled necklace, such as the Venetians were celebrated for manufacturing in the fifteenth century.

CARCHESIUM, CARCHESION. (*Gr.*) The name of an antique drinking vessel, and also of the goblet peculiar to Bacchus, found on numerous antiques, sometimes in his own hand, as in the ancient representations in which the god is clothed and bearded; and sometimes at the Bacchic

1.

feasts. The carchesium has a shallow foot; it is generally wider than it is deep, smaller towards the centre, and with handles rising high over the edge, and reaching to the foot, its use in religious ceremonies proves it to have been one of the oldest forms of goblets.*

That part of the mast, in ancient ships, immediately above the yards, answering to the main-top of modern ships, as it bore some resemblance to a drinking-cup, was also called CARCHESIUM. The sailors used to ascend into it to 'look out,' to manage the sails, and to discharge missiles.*

2.

CARD. A thick substance made of two or more layers of paper, pasted together, and made solid by passing under a powerful press.

CARD-BOARD. Layers of paper pasted together considerably thicker than ordinary card, and consisting of many sheets until a board-like substance is obtained.

CARDS (CARTES-A-JOUER, *Fr.*, SPIELKARTEN, *Ger.*) The early manufacture of playing-cards forms an important era in the history of the arts of engraving and printing. They were probably introduced from the East about the middle of the fourteenth century;† having been known in China two centuries before. The first positive notice of their European use is the entry in the French treasurer's account, 1393, of a pack made by Jacquemin Gringonneur for the amusement of Charles VI., who had lost his reason by a *coup-de-soleil*. These cards, from the price paid for them, were most probably painted by hand. The ordinary ones were either

* Fig. 1 represents one, adorned with Bacchic figures, given by Charles the Simple to the Abbey of St. Denis, near Paris.

* Fig. 2 represents one of the most ancient kind, from a painting at Thebes.

† The earliest representation of a royal party playing at cards occurs in an illuminated drawing in the *Roman du Roy Meliadus*. Brit. Mus. Add., MS. 12,288, it has been engraved in Singer's *Researches into the History of Playing-cards*, p. 68.

stencilled or engraved on wood. In the earliest examples now preserved, which appear to be of as early a date as the year 1440, it is evident that the figures were executed by means of a stencil.* That the earliest wood-engravings were used in the manufacture is also clear; and some writers have gone so far as to assert, that the use of cards led to the art,† the earlier specimens of which certainly are about on a par with the rude outline of the figures in a pack of cards. The modern cards, both in costume and style, preserve the reminiscences of the sixteenth century. They are now manufactured in oil-colours by the aid of lithographic printing; or the outline is printed from a copper plate, and the other colours of the court cards from a series of blocks or stones, each delivering one tint; or the colour deposited by means of stencil-plates.

CARICATURE (*Fr.*), CARICATURA (*Ital.*) A satirical image, or extravagant representation, in which the features of the physiognomy, the expression of the passions, the natural defects and habits of the body of the person represented are exaggerated, whence results a grotesque and overcharged figure. It is a very ancient art, and was indulged in by the Egyptians. There is extant a painting by these antique artists, representing cats attacking a rat's castle, as a burlesque on military tactics. Several have been found on the walls of Herculaneum, which give an absurd turn to ancient myths, or depict animals and grotesque figures engaged in the business of men. The illuminators of manuscripts in the middle ages frequently indulged in this practice, even in books of devotion; and Leonardo da Vinci amused himself with depicting heads of the most *bizarre* character. CARICATURE is to painting what the epigram is to poetry; every appearance of effort or care is carefully excluded, although the objects must not be represented falsely. A general knowledge of forms, and of the mechanism of the figure, a quickness of hand, keen observation, and a knowledge of character (more or less profound), and of the influence of the passions upon mankind, are indispensable to the caricaturist. Usually caricatures appear as if executed with a pen or pencil; indeed, all works of the kind are best when hit off rapidly, and copied by the engraver in the same dashing style. POLITICAL CARICATURE can only exist in free states, and although in France and Italy occasionally deeply satirical productions appear, yet it is only in England that political caricature is looked upon as harmless, either as provoking mirth or checking arrogance and vanity. The names of Gilray, Cruikshank, and H.B. (Doyle), are sufficient to establish an English school of caricature. Caricatures employ inscriptions to illustrate their satirical meaning; these are placed as issuing from the mouths of the figures; or, as inscriptions, sometimes convey a pun.

CARMINE. A beautiful red pigment, prepared from the cochineal insect; in colour it forms the nearest approach to the red of the prismatic spectrum. It is very useful in water-colour painting, but cannot be depended upon in oil. There is a CARMINE prepared from madder, but, like all vegetable colours, it cannot be regarded as permanent. *Burnt* carmine is a pigment of a rich purple colour, very useful in miniature painting.*

CARNATION (*Fr.*), CARNAGIONE (*Ital.*) The flesh-tints in painting are termed CARNATIONS. The study of the naked human form is of course necessary to the proper delineation of figure, which ought, if possible, to be free from clothing, so that the flesh and natural structure may be visible; the beauty of a picture is reduced to a minimum, if the artist, from prudery, evade the free development of nature. Carnations are of the greatest importance in mythical representations, heathen or

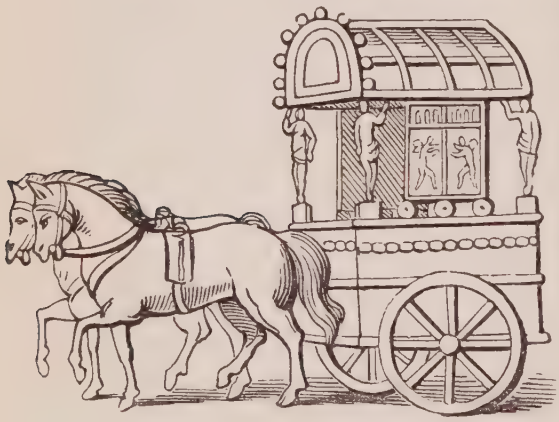
* *Facts and Speculations on the History of Playing-cards*, by W. A. Chatto, p. 83.

† See *A Treatise on Wood-engravings, Historical and Practical*, by W. A. Chatto, p. 58.

* See *Art-Journal*, March, 1850.

Christian, for in these subjects the painter has free and ample scope for artistic colouring. The student of flesh painting must carefully consider his choice of pigments, since they are not all equally serviceable, either in picturesque effect or in chemical action; those which do not blend must be replaced by others which can be mixed without detriment to each other. The local colours should be given with the ochres in preference to vermilion; the shadows with ultramarine ashes; Veronese green mixed with asphaltum is good. In painting flesh, the pigments should be laid on thick and pasty, as the colouring of any large surface requires this treatment in order to produce a good effect. If two large pictures be painted, one with thick and the other with thin colours, the former will have a much more picturesque effect and greater *rounding* than the other, even if the latter be more carefully executed.*

CARPENTUM. (*Lat.*) A covered two-wheeled carriage drawn by two horses or mules, and capable of containing two or three persons. Its chief use was to convey



the Roman ladies in festal processions, as a particular distinction, and in process of time by private persons on journeys. Our engraving is copied from a medal of Agrippina, and exhibits a carpentum of the most enriched form, which she was allowed by the senate to use as a particular privilege, and which honour she thus commemorated. The roof is supported by statues, and the sides enriched by sculptured panels. CARPENTA, or covered carts, were extensively used by the Britons and other northern nations, whose climate rendered that a necessity with them which was but a luxury in Italy. Such carriages were, however, homely in style, and unlike their royal prototypes, being merely country carts, covered with leather or sail-cloth.

CARPET. A covering for the floor, of thick woollen stuff; or for tables, &c., of a more delicate texture. Its manufacture originated in the luxurious in-door life of the East, and Turkey carpets were among the costly rarities imported from thence by the mediæval merchants. Its European manufacture commenced in the Low Countries; and Brussels ultimately achieved a high reputation for the beauty and durability of its carpets. Venetian carpets were of less pretending character. Kidderminster and Wilton are our chief *original* kinds, as Brussels and other *foreign*-named carpets are really now of English manufacture. For disposition of colour, and variety of design, this manufacture calls forth an abundance of artistic invention. Some French carpets (particularly the Gobelins and D'Aubusson fabrics) are admirable specimens of ornamental Art.*

CARTOON (*Fr.*), CARTONE (*Ital.*) Stout paper and pasteboard, hence the term came to be applied by the Italians to the drawings and sketches made on this material. In the language of Art, CARTOONS are sketches of figures or groups carefully drawn upon pasteboard, the size or thickness of which depends upon the artist's purpose. They are principally used in fresco; the design is pierced in the prominent outlines with pin-holes. When they are fastened to the mortar, they are powdered with charcoal-dust, which, passing

* *The Art of Painting restored to its simplest and surest Principles*, by L. Hundertpfund. London, 1849.

* We must refer to the *Encyclopédie Méthodique*, vols. i. and ii., for a full exposition of this branch of industrial Art, accompanied by elucidatory engravings.

through the pin-holes, makes the outline sufficiently visible on the mortar. Cartoons executed in colours, like paintings, are used for designs in tapestries, of which those by Raffaelle, at Hampton Court, are well-known examples.

CARTOUCHE. (*Fr.*) The ovals containing royal names in ancient Egyptian monuments.* A sculptured ornament, in the form of a scroll unrolled, used as a field for inscriptions, &c., in modern times, is also termed *cartouche*.

CARTRIDGE-PAPER. Paper of a strong texture, originally manufactured for soldiers' cartridges, which are cases of paper made to fit the bore of a gun, and filled with gunpowder. It is extensively used in the Arts, its rough surface sometimes giving it an advantage for drawing upon. It consists of three kinds, known as common cartridge-paper, engineer's cartridge, and double engineer's cartridge

CARVING. A branch of sculpture usually limited to works in wood and ivory; sculpture, properly so called, being generally applied to carving in stone or marble. Various kinds of wood were used by the ancients, chiefly for images of the gods, to each of which a different or particular kind of wood was appropriated; as, for instance, the images of Dionysia, the god of figs, were made of the wood of the fig-tree. IVORY was also used to a great extent by the ancients in their works of Art; and the CHRYSELEPHANTINE sculpture, or the union of gold with ivory, was adopted by the greatest artists. For a long period prior to the Reformation in this country, there was an immense demand for fine wood carvings, as the remains in our cathedrals, churches, and colleges, of screens, canopies, desks, chair-seats; and in baronial halls, of door-frames, staircases, chimney-pieces, cabinets, picture-frames, sufficiently show. Since that event, the art has in a great measure fallen into disuse. One of the most eminent modern artists in wood was Grinling Gibbons, a native of this country. There is one of his best works in the choir of St. Paul's. Machinery has lately been applied with great success to WOOD CARVING, and may serve to revive the taste for such works in interior decoration and in furniture.

* See cut to CAVO-RELIEVO.

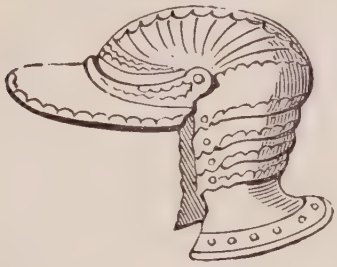
CARYATIDES. (*Gr.*) Under the article ATLANTES we described the *male* figures used to support the entablature and other parts of ancient buildings. CARYATIDES are *female* statues used for the same purpose, and are very abundant in the remains of ancient architecture, possessing much grace and dignity of bearing, notwithstanding the servile character of their employment.* They are said to have been originally intended to denote the subjection of Caryæ in Arcadia, the inhabitants of which city having warred, in company with the Persians, against the Greeks, were defeated by that people, who destroyed the city and its male inhabitants, carrying the females into bondage. To commemorate the disgrace, representations of them were employed as supports to architecture, in the same way as the Persians were sculptured for *Telamones*.

CASQUE. (*Fr.*) A helmet. Helmets were originally made of leather. Those

* Our example is taken from one at Athens.

formed of metal were termed in Latin *cassides*, hence CASQUE. The helmet, so termed in the fifteenth century, was distinguished from these by the absence of a visor or beaver for the covering of the face.

CASQUETEL. (*Fr.*) A small steel cap or open helmet, without beaver or visor,



but having a projecting umbril and flexible plates to cover the neck behind. In the reign of Henry VI., they had *oreillets* or plates, round or oval, over the ears, and sometimes a spike crowned the summit, called a *charnel*, or *crenel*. The *oreillets* also had sometimes spikes projecting from their centres.

CASSOCK. A loose coat buttoned down the front, sometimes brought tighter about the waist by a girdle. The term was also applied to a counsellor's gown, but ultimately restricted to that worn by the clergy.

CASSOLETTE. (*Fr.*) A box or case with a perforated lid, to emit perfumes; hence the openings for the emission of scent from a censor are similarly termed.

CAST. Any work of Art produced from a mould. It was much used by the nations of antiquity in multiplying useful works (see CELT), or in producing small statues of the gods (see LARES). The term is now usually applied to works made from a mould in plaster of Paris. The art of CASTING in metals is more properly termed FOUNDING.

CASTELLATED. Turreted like the

walls of a castle or fortified town, as represented in our cut.*

* See BATTLEMENT.

CASTING. When, in Art, the *casting of draperies* is spoken of, it alludes to that general disposition or flow of the main lines which produces the greatest impression on the eye, and which requires as much thought and talent as the designing of the figure, so that they may also appear the result of natural accident rather than of laborious study. In metallic Arts, *casting* is the taking of the subject from the mould.

CASULA. (*Lat.*) A cloak worn by the peasantry of Rome, of thick coarse materials, and furnished with a hood, as a protection against the weather. See BIRRUS.

CATACOMBS. Underground burial-places for the dead, originally stone quarries, as at Rome and Naples. They contain a vast number of inscriptions of the earliest Christian era, and some few sculptures valuable to the archæologist. They are all of great interest as memorials of the early church and its observances, from which most important deductions may be made.*

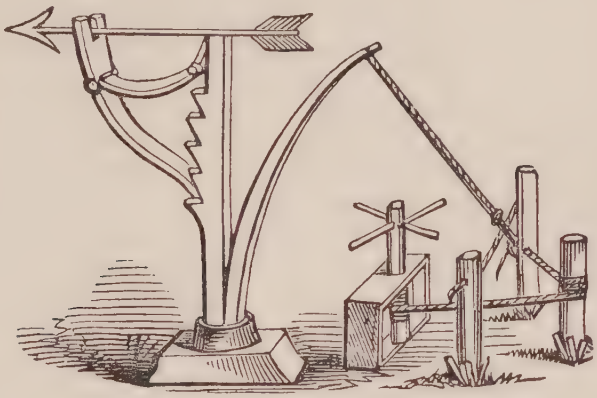
CATALOGUE. A list of works of Art in a gallery or collection; an enumeration of the works of an artist, or a systematic list of those of a school or schools. Such catalogues as are not confined to the enumeration of names of works and artists alone, but which describe their subjects and styles, are termed *catalogues raisonnés*.

CATAPULT. (*Lat.*) A warlike machine, used anciently in battle for the projection of heavy stones, javelins, &c., in a siege. They varied greatly in size and power, sometimes discharging enormous javelins by a similar machinery, on a gigantic scale, to that adopted in the cross-bow; at other times, percussion was used, as in our example, where the arrow is discharged by means of the recoil of a beam dragged back by ropes managed by a windlass. In the Roman sieges, they were constantly used; and Josephus narrates

* See Maitland's *Church in the Catacombs*, Aringhi's *Roma Subterranea*, Didron's *Iconographie Chretienne*, and the article TRINITY in this dictionary.

their great power in projecting missiles which could destroy many persons at one blow. They were very cumbrous to manage. Lucan has well described them in his *Pharsalia*, as translated by Rowe:—

"Nor sudden could they change their erring aim,
Slow and unwieldy moves the cumbrous frame."



CATHEDRA. The portable chair of the Greeks and Romans, originally devoted to female use, differing little in form from the modern article of furniture. The philosopher's chair, from which he delivered his learned orations, took the same name, which in later times was adopted for the rostrum and pulpit, and thence to the chair in which the early Christian bishop sat; from which latter circumstance the churches so furnished were known as cathedrals, and the term *ex cathedra* used to designate the most conclusive arguments in science or theology.

CATHERINE, St., of Alexandria. The patron saint of philosophy and the schools. The pictures of her are almost innumerable; as patron, saint, or martyr, her attributes are a broken wheel set round with knives, and a sword, both instruments of her martyrdom. After her death, according to the legend, her body was transported by angels to Mount Sinai.* Another class of pictures in which this saint is a principal figure, is that representing her "mystic marriage" with Christ, of which among the best known is the picture in the gallery of the Louvre, by Correggio. Other compositions represent her "disputing with the fifty philosophers." The "Vision of St. Catherine" has been painted less frequently than the other incidents of her life. There are other saints of this name, of which the best known are Catherine of Bologna, who is represented holding the infant Jesus; Catherine of Sweden, who bears the insignia of royalty, and leads a hind; Catherine of Sienna, on whose hands are seen the marks of the nails which pierced the Saviour, and who carries a crucifix and wears a ring.

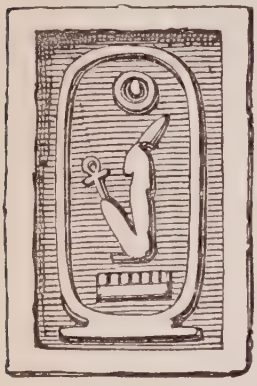
CAUSIA. (*Gr.*) A broad-brimmed felt hat, worn by the Macedonian kings. It is represented in the annexed cut, which is copied from a fictile vase. The Roman sailors generally adopted it; but, as an outdoor covering, it was restricted to no particular class.

CAVETTO. (*Ital.*) A concave moulding used in architecture.

CAVO-RELIEVO. (*Ital.*) A peculiar kind of relievo practised by the ancient Egyptian artists, the highest surface of which was only level with the plane of the original stone, the rounded sides

* This has been made the subject of a very beautiful picture by Mucke, familiarly known by an excellent lithographic engraving.

of the figures being cut into the material, until an effect something like the impression given by a concave seal in wax was produced. The more general term used to describe it is *intaglio-relievato*. Our cut represents the name of the Egyptian king Amunoph III. thus sculptured.



CECILIA, St. The patroness of music, and supposed inventress of the organ; she suffered martyrdom by being plunged into a vessel of boiling oil. She is sometimes depicted with a gash in her neck, and standing in a cauldron, but more frequently holding a model of an organ, and turning her head towards heaven, as if listening to the music of the spheres. In the famous picture of Carlo Dolce, in the Dresden Gallery, she is represented as playing upon the organ, her attitude expressing maidenly grace, and her face heavenly inspiration. At Bologna is a "St. Cecilia listening to the heavenly music," by Raffaelle, one of his finest works. Rubens has also painted a Cecilia, well known by the masterly engraving of Bolswert. In the church of St. Cecilia, at Bologna, is a large fresco of scenes from the life of this saint, by Francia and his pupils, which, together with the representation of her marriage and burial, by his own hand alone, forms one of his most remarkable productions, the fame of which led Raffaelle to paint the picture mentioned above, and send it to him.* The subject was a favourite one with many of the old painters.

CELADON. A term originally applied to the soft sea-green colour upon pieces of old Oriental porcelain. Ménage says the word was capriciously applied by the ladies of the court of Louis le Grand, after the name of one of the principal characters of the once-famous *Romance of Astrea*. This term has since been applied in France to all tinted porcelain, of whatever colour it may be, when put upon the clay wet, and burnt in at the first baking, which process gives a peculiar softness to the colour.*

CELEBE. (*Gr.*) A vase, found chiefly in Etruria, distinguished by its peculiarly shaped handles, which are pillared, or

reeded. Its form is shown in the annexed woodcut.

CELLÆ. (*Lat.*) The sanctuary for a statue of a deity in a temple; it was the most private and sacred portion of such buildings.

CELT. A generic term used for a great variety of chisels and adzes of bronze or hard stone used by the semi-barbaric nations of antiquity. The name is derived from "celtes," the ancient Latin word for a chisel. In England, Ireland, and France, they are discovered in great quantities, together with moulds for casting them in metal; and seem to have been extensively used by northern nations.

CELTIC. That which belongs to, or is characteristic of, the northern tribes.

CENOTAPH. (*Gr.*) A monument erected to a deceased person, but not containing the remains. Originally cenotaphs were raised for those only whose bones could not be found, who had perished at sea &c.,

* A very beautiful statue of "St. Cecilia Lying Dead," executed by Stefano Maderno, representing the body in the attitude in which it was found, is in the church dedicated to this saint at Rome; it is described and engraved in Sir Charles Bell's *Anatomy of Expression*.

* Marryatt. *History of Pottery and Porcelain.*

or to one who died far away from his native town. The tomb built by a man during his life-time for himself and family was called a CENOTAPH. We meet with these erections also in the middle ages, SARCOPHAGI being placed in churches in remembrance of those buried elsewhere.

CENSER. A sacred vessel for burning perfumes. See THURIBLE.

CENTAUR. Fabulous beings frequently represented in ancient Art. They were believed to have led a rude and savage life, originally among the mountains and forests of Thessaly, and afterwards in Arcadia; having the head, arms, and trunk of a human body joined to the body and legs of a horse, just above the chest, which is the most ancient mode of representing them; and afterwards the entire body and legs of the horse was added. The bas-reliefs of the battle of the Centaurs and Lapithæ, on the frieze in the British Museum, from the Temple of Apollo, at Phigaleia in Arcadia, are illustrations of the employment of this monster in ancient Art; they frequently occur on Greek vases, and in the Pompeian paintings. The union of the human body with that of the horse (hippocentaur)* probably was the mythical mode of delineating the first horsemen of the Thessalonians, and their mastery in riding; female centaurs were afterwards invented; and then was designed onocentaurs, being half human half *asinine*; and bucentaurs (sometimes termed taurocentaurs), which were half human, the hinder half being the body of an ox.

CENTURION, An officer of the Roman army whose pay doubled that of an ordinary soldier. He was known by letters on the crest of his helmet; and may be distinguished in antique sculpture as carrying a rod or staff in his hand, with which he might punish his men; he had also the privilege of remitting services in soldiers on the payment of a fine by them. He was elected from the body he afterwards ruled, by the military tribunes; the number of men he commanded varied from thirty to a hundred.

CERAMIC. A Greek term applied to the plastic arts, including vases, bassi-relievi, cornices, and pottery in general, from the most delicate china to the coarsest clay.

CERBERUS. The triple-headed dog which the ancients fabled to be the guardian of the gates of hell.

CERE-CLOTH. A cloth saturated with wax, and used for enveloping a consecrated altar-stone, or a dead body.

CERIOLARIA. (*Lat.*) A name under which CANDELABRA are sometimes mentioned in Roman inscriptions.

CEROPLASTIC. (*Lat.*) The art of modelling in wax. It was practised by the Greeks and the Romans particularly in portraiture. In recent excavations undertaken in the sepulchres at Naples the faces and heads of the deceased were found modelled in wax. The art of constructing anatomical preparations in wax originated at Bologna in the early half of the seventeenth century, and is now extensively practised in museums of morbid anatomy; the finest in England being at Guy's Hospital, Southwark.

CEROSTROTUM, or CESTROTUM. (*Lat.*) A kind of encaustic painting upon ivory or horn, in which the lines of the design were burnt-in with the CESTRUM, and wax introduced in the furrows made by the heated instrument.

CERUSE, commonly called WHITE-LEAD, is a *carbonate of lead*, the basis of white oil-paint. It is also called flake-white, krems, Nottingham white, &c. Although used to a greater extent as a pigment than any other material, like all other preparations of lead, it is easily acted upon by exhalations from sewers, coals, &c., containing sulphureted hydrogen, which rapidly destroy its white colour, frequently changing it to a dull leaden hue. It is not prudent to mix it with VERMILION, or any other pigment containing sulphur. It has lately been proposed to substitute the white oxide of zinc as a permanent white pigment.

* See cut illustrative of that word.

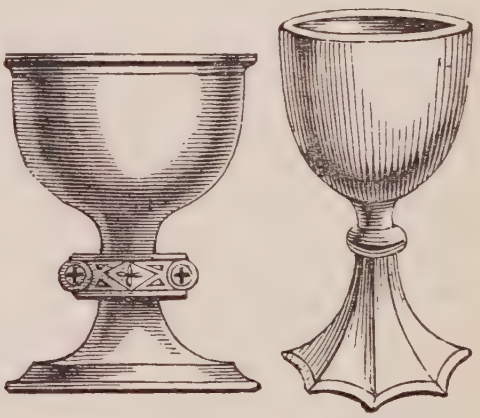
CESTRUM (*Lat.*) GRAPHIS (*Gr.*) The style (*vericulum*) or spatula used in the two kinds of encaustic painting practised by the ancients, viz., wax and ivory encaustic. When they began to adorn their war-ships with paintings, a third kind of encaustic painting was introduced, in which the colours were melted by the aid of heat, and applied with a brush. The CESTRUM was made of ivory, pointed at one end, and flat at the other.

CESTUS. (*Lat.*) Thongs of leather round the hands and arms, worn by boxers for offence and defence, to render their blows more powerful. The cestus was introduced when athletics were generally practised, and the name is Roman. It was a stronger defence than the *himantes* of the ancient Greeks; the simple thongs of leather were still used occasionally in boxing, and in the exercises of the Agonistæ, and were called *melichai*, because the blows they gave were less formidable than those of the cestus. There are many kinds of cestus; in some, the thongs of leather are studded with nails, or loaded with lead or iron; sometimes metal rings surrounded the fist, as represented in our engraving from the antique, which resembles the modern *quoit*, and which inflicted the most frightful blows, and were sometimes appropriately termed "limb-breakers." The barbarism which always clung to the Roman character throughout every period of the history of that people, and every phase of their career, is in no instance more repulsive than when seen thus disgustingly depicted in their amusements. Works of ancient Art abound, in which the cestus is represented.*

CHALCEDONY. A kind of quartz, semi-transparent, of a bluish white, but frequently striped and clouded with other colours. It is seldom found crystalised, but in kidney-shaped, irregular masses Common CHALCEDONY is of a uniform bluish grey; the other kinds, heliotrope, chrysoprase, plasma, onyx, sardonyx, sardine, and carnelian, are distinguished by their colours. AGATE is a mixture of chalcedony and varieties of quartz, often beautifully tinted. Chalcedony and agate were used for seals and other works of Art. Cameos, of the former, and of the different sorts of onyx, were preferred, on account of their numerous layers.

CHALCOGRAPHY. A modern term for engraving on copper, compounded from the Greek *chalkos*, copper, and *grapho*, to cut, or incise lines. The term can properly be applied to copper engraving only; and engraving on steel or zinc must not, as often happens, be designated as chalcography. For zinc engraving we have the spurious term ZINCOGRAPHY.

CHALICE. A vessel used in the sacramental service to contain the wine. The form has undergone many variations in different ages, always preserving, however, its cup-like shape. CHALICES are

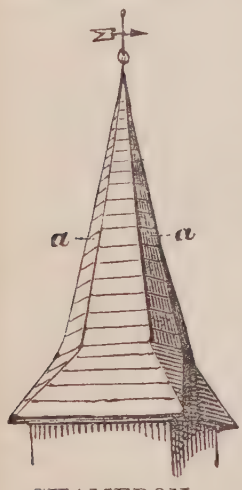


made of gold, but more commonly of silver, either whole or partly gilt and jewelled. They have sometimes been made of crystal, glass, and agate, but these materials are now prohibited, on account of their brittle nature. Some very curious and elegant CHALICES are preserved in public and pri-

* See Inghirami's *Monumenti Etruschi*, Piroli and Piranesi's *Antichità d'Ercolano;* Tassie's *Pierres Gravées;* Clarac's *Musée de Sculpt. anc. et mod.*

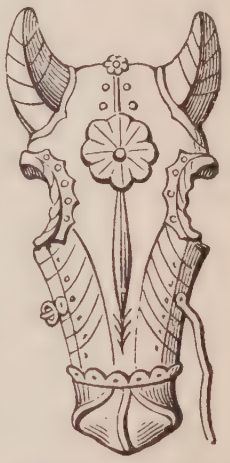
vate collections.* The CHALICE is the attribute of many saints. St. John the Evangelist is known by one from which a serpent issues, in allusion to his having driven the devil from a cup of poison under that form.

CHALK. An earthy *carbonate of lime*, of an opaque white colour, converted by burning into lime. It is the basis upon which many vegetable colours are precipitated to form pigments, such as the PINKS. Chalk has been used as a pigment, but it is a bad drier. RED CHALK is *clay* coloured by the oxide of iron. DRAWING CHALK was originally restricted in its colour to white, black, and red drawing chalk, with which high lights were placed on tinted paper, and deep shadows delineated, the red being generally used for marking outlines. Latterly, drawing chalks of every colour are used, and are known by the name of *crayons*, and impart a peculiar delicate tone to portraiture. A very soft effect is produced easily in this art, the ground tint being frequently rubbed in by a stump, and the positive drawing hatched in the direction of lines expressing general forms; but such softness sometimes ends objectionably in tameness.



CHAMFER. The angle or slope of the sides of a window-sill, obelisk, or steeple, as exhibited at *a a* in our engraving.

CHAMFRON, or CHAMP-FREIN. (*Fr.*) Pieces of leather or plates of steel used to protect the face of a horse in the battle-field.* Meyrick says that frontals, or protections for the horse's head, had been used by the Persians and Greeks of ancient time, but their earliest application in Europe seems to be the commencement of the fifteenth century. They appear at first to have been flat pieces of steel, extending from the forehead to beyond the nostrils of the horse, of the same breadth the whole way; but they very soon acquired the form they afterwards retained. Their name, *champfrein*, seems indicative of their appropriation to the field of battle, and was corrupted soon afterward into *chanfron*, *shafron*, and *shafferoon*.



CHAMP-LEVÉ. (*Fr.*) A process adopted by the early enamellers in producing their plates for the foundation of their work, and which consisted in so cutting down the copper, that the outline of the ornament or other subject to be represented should form a band between the enamel colours, and the plate consequently be hollowed out for their reception. It thus took the place of the earlier mode of affixing thin lines of filligree to the plate as a separation to each tint, and which might shift or alter in the firing or fusing of the work.

CHANCEL. That part of the church at the east end where the altar is placed, and which in Catholic countries is sacred to the clergy who officiate, being railed off originally by cancelli or lattice-work, from which the name is derived.

CHANTRY. A small chapel or altar, endowed for the maintenance of a priest, to say masses for the soul of the founder.

* See Shaw's *Encyclopædia of Ornaments;* Pugin's *Glossary of Ecclesiastical Ornament and Costume.* Our cut exhibits the ordinary forms of the chalice in the middle ages. The first is copied from a brass of a priest in Wensley Church, Yorkshire, about A.D. 1360. The second from a similar memorial at Broxburne, A.D. 1465.

* Our engraving is copied from one made in the sixteenth century, and preserved in the armoury at Goodrich Court.

CHAPE. The cross-bar at the junction of the blade and handle of a sword or dagger.

CHAPEL. A smaller kind of church, its plan being square, and never cruciform. In connection with palaces and mansions, such buildings, however large and imposing, are termed chapels. It sometimes took the form of an apsidal excrescence from the aisles of a church, or was railed off from the body of the building internally, and had its own altar, &c., being dedicated to a particular saint.

CHAPELLE-DE-FER. (*Fr.*) The iron flat-topped helmet worn by knights in the twelfth century, and frequently depicted on their monumental effigies; it was the rudest form of helmet, and went out of use in the following century.*

CHAPERON. (*Fr.*) A hood for the head, or a small cap.

CHAPLET. A garland of flowers for the head; a funeral garland; a sculptured foliated ornament carried round a pillar, &c., in architecture.

CHARACTER. Any peculiarity of expression, feature, or style, which is indicative of any person or thing represented in the Arts, and which stamps the work either with individuality or truth. That which distinguishes each species of being in each genus, and each individual of each species. In man, character consists of the form of the body, stature, and gait, which distinguish him from other animals. In mankind, the natural or accidental peculiarities resulting from sex, temperament, age, climate, the exercise of the passions, the position of the individual in the social scale, and his mode of living. These peculiarities and differences are, after the study of the human figure in general, the most important subjects of the thought of the painter and sculptor, since upon these peculiarities and differences depend all the significance of their compositions. Each genus, each family of animals, has also its general and particular character. So also in the inanimate productions of nature—trees, rocks, fields, and meadows, which vary in reality as well as in appearance, according to the climate, season, time of day, accidental condition of the sky, and also according to the modifications they receive at the hands of man, the effect of time, or by the result of natural accidents. If all these things, observed with sagacity and selected with taste, are faithfully represented in a picture, we say that the animals, the trees, the rocks of the picture have good character.

CHARACTERISTIC. *In Art*, the term is used to denote the particular style or manner of a master.

CHARCOAL is prepared by burning wood in close vessels, or after burying the substance in sand in a covered crucible, exposing it to great heat in a furnace. The woods best adapted for making CRAYONS, which are preparations of charcoals of different kinds, are box and willow; the former produces a dense hard crayon, the latter a soft and friable one.

CHARCOAL BLACKS are of both animal and vegetable origin; consisting of burnt ivory, bones, vine-twigs, peach-stones, nut and almond-shells, the condensed smoke of resin, &c. The blacks from vegetable substances are usually of a blue tint when mixed with white.

CHARGED. Generally used in the same sense as over-charged when applied to any work of Art. Thus any *charged* outline is an exaggerated one; but "painted with a *charged* brush" only alludes to that full style termed by the Italians *inipasto*.

CHASING. (CÆLATURA, *Lat.*) The art of embossing on metal, by which the design is punched out from behind, and sculptured or CHASED with sharp tools, as gravers, &c. The metals usually CHASED

* Our cut represents the chapelle-de-fer on an effigy of the twelfth century, in the Temple Church, London.

are gold, silver, and bronze, and among the ancients, iron also. The remains of ancient art show to what degree of perfection it was carried; and in our own times, some very fine works have been executed.

CHASSE. (*Fr.*) A reliquary in the form of a box with a ridged top. See cut to FERETORY.

CHASUBLE, CHESABLE, CHESIBLE. Called also a vestment. The upper or last vestment put on by the priest before celebrating the mass. In form it is nearly circular, being slightly pointed before and behind, having an aperture in the middle for the head to pass through, and its ample folds resting on either side upon the arms. It is richly decorated with embroidery and even with jewels.* "During the middle ages," says Pugin, "it hung down before and behind in long points, and was gathered up in a few graceful folds over the arms, as in Fig. 1. This may be considered as the perfection of the chasuble." In process of time they became highly enriched with embroidery and jewels; the stiffness consequent to which rendered it necessary to cut the sides away to the shoulders to give freer motion to the arms. Fig. 2. exhibits a chasuble of this form, and is copied from Rubens' famous picture

1.

2.

of St. Ignatius Loyola, the founder of the Order of Jesuits, which picture is now in Warwick Castle. The splendour of this vestment has been obtained at the loss of grace and convenience; but the more modern chasuble of the Catholic Church has been more clearly proved deficient in every requisite in Pugin's excellent and learned *Glossary of Ecclesiastical Costume.*

CHAUSSES. (*Fr.*) Tight coverings for the body and legs, like the more modern pantaloons, worn by the Normans and mediæval English.

CHAUSSURE. (*Fr.*) A generic term for any kind of foot-covering.

CHEF-D'ŒUVRE. (*Fr.*) A work of the highest excellence in itself, or relatively to the other works of the same artist.

* See Shaw's *Dresses and Decorations* for an incised slab representing a priest in a large chasuble richly diapered.—"The stiffness of modern vestments is almost as great a defect as their form; indeed the unpliant nature of the material has, in a great measure, led to the reduced front. They cannot be too pliable either for convenience or dignity. Every artist is aware that the folds of drapery constitute its great beauty; the most majestic mantle extended flat, is unsightly. Ever since the CHASUBLES have been made of a stiff material, they have been avoided by sculptors and painters in their works, and they invariably select the COPE instead, solely on account of its folds, while if the CHASUBLES were made of the ancient graceful materials, they would form the most beautiful combinations of folds."—Pugin's *Glossary of Ecclesiastical Ornament and Costume* (from whence our cut is copied).

Thus the *Apollo Belvidere*, or the *Transfiguration* of Raffaelle, are *chef-d'œuvres* of sculpture and painting.

CHENISCUS. (*Gr.*) In works of ancient Art, ships are seen with ornamental prows, shaped to represent the head and neck of a goose, or other aquatic bird; this part was called CHENISCUS, and was constructed of bronze and other materials. Sometimes, but rarely, the CHENISCUS is affixed to the stern of a ship. The custom descended to the eleventh and twelfth centuries, as we find Danish and Saxon ships represented with similar decorations, in the sculptures and drawings of ancient manuscripts.

CHERUBIM. In Christian Art, a higher class of angels, the nearest to the throne of God, of which they are the supporters. Their forms are known by the poetical writings of the Old Testament. They appear first as guardians of Paradise, whence our first parents were expelled by a CHERUB with a flaming sword. Jehovah rested between the wings of the cherubim on the cover of the ark; and in the history of Ezekiel they are represented with four wings, two of which covered the body and drew the chariot of the Lord through the air. In the heavenly hierarchy the cherubim* form one of the three high angel choirs—SERAPHIM, CHERUBIM, and ANGELS, which constitute the first and upper order of angels; they rank next to the SERAPHIM.

CHEVRON. (*Fr.*) A simple ornament, consisting of short lines joining at angles, and which may be considered as the basis of decorative design, inasmuch as it appears upon the earliest Egyptian monuments,

and also in the most ancient ornamental works of all nations; it occurs extensively in those of savage life; thus the South Sea Islanders, the North American Indians, &c., use it extensively.

CHIARO-OSCURO. (*Ita.*) That important part of painting which relates to light and shade.† The aim of painting is

---

* Cherubim signifies the plentitude of knowledge and wisdom; they are represented young, having four wings to cover their faces and feet, and standing on wheels of fire, of a bright red colour, to set forth the intensity of divine love, in reference to the vision of the prophet Ezekiel. Art cannot adequately represent their spiritual agency and rapid movements, therefore they are drawn as the ancient Persians drew Ormuz, who, unable to represent their god as a pure being of light, implied his nature by a half-figure ending in a winged body, sweeping through the air. P. Cornelius, in his picture of the "Creation" at Munich, makes their bodies terminate in wings: in it the cherubim support the globe, which the Almighty, towards whom they look with reverential love, uses as a footstool.

† According to the common acceptation of the term in the language of Art, CHIARO-OSCURO means not only the mutable effects produced by light and shade, but also the permanent differences in brightness and darkness.

to form a picture by means of light and shade, and by colours and their gradations; the more truly painting accomplishes this end, the more artistic it will be. Correggio and Rembrandt are famous for their CHIARO-OSCURO.

CHILLED (CHANCISSURE, *Fr.*) When a cloudiness or dimness appears on the surface of a picture that has been varnished, it is called BLOOMING, and we say the varnish has CHILLED. This defect arises from the presence of moisture, either on the surface of the picture, or in the brush, or in the varnish itself, and can easily be avoided by making the former thoroughly dry, and the latter hot before it is applied.

CHIMÆRA. (*Gr.*) A misshapen monster of Grecian myth, described by Homer

as having a lion's head, a goat's body, and the tail of a dragon. The CHIMÆRA appears in Art as a lion, except that out of the back grows the head and neck of a goat, and gigantic carvings of it are found on rocks in Asia Minor, according to Homer the native country of the monster.* There are innumerable small antique statues of CHIMÆRÆ and Bellerophon, by whom the chimæra was killed, of which one of the most remarkable is in the Uffigi palace at Florence. In Christian Art, the CHIMÆRA is a symbol of cunning. It is frequently seen on the modillions and capitals of architectural works executed in the eleventh and twelfth centuries, and again in the fifteenth and sixteenth centuries.

CHINA. Pottery formed of a transparent paste, originally introduced to Europe from China, where the art has been practised from a remote period. See PORCELAIN.

CHINESE PAPER. A fine absorbent paper of a yellowish tint, manufactured in China from vegetable fibre, and used for proving engraved plates. It is now generally termed INDIA PAPER. (See that word.)

CHINESE WHITE. An empirical name given to the white oxide of zinc, a valuable pigment recently introduced into the Arts as a substitute for the preparations of white lead. It is little liable to change, either by atmospheric action or by mixture with other pigments. Its only defect appears to be a want of *body*, as compared with white lead.

CHIMERE. The outer dress of a Protestant bishop. It is made of black satin, without sleeves, the wide lawn sleeves properly belonging to the lawn *rochette* beneath.

CHIRODOTA. (*Gr.*) A kind of tunic

with long sleeves, worn sometimes by the

* One of these has been brought by Sir Charles Fellowes to this country, and deposited in the British Museum, from which our cut is engraved.

Trojans, and generally, in Asia Minor; but among the Greeks they were seldom worn by males; the remains of works of Art show that it was commonly worn by females;* it was considered an effeminate garment with the Romans, partaking too much of the character of the CANDYS, and considered a reproach to wear, except in refined materials by ladies; and in coarser materials by country boors as a protection against weather. Long sleeves of all kinds being thought unbecoming to men.

CHISEL. The cutting tool of a sculptor; hence we speak of his work as *well-chiseled*; and by a further remove, of a living face, that if the features be well or delicately expressed, they are *finely-chiseled*.

CHITON. (*Gr.*) The under garment of the Greeks, corresponding to the TUNIC of the Romans, mentioned as early as Homer; it was made of woollen cloth. After the Greek migration it was called

chitoniscos, while the light loose garment or HIMATION was also called *chlania*, or chlanis. The Doric CHITON, worn by men, was short and of wool; that of the Athenians and Ionians, of linen; in earlier times worn long, but with the former people, after the time of Pericles, it was shorter. The CHITON worn by freemen had two sleeves, that of workmen and slaves only one. A girdle (called, when worn by men, zoma), was required when the garment was long, but that of the priests was not girded. The Doric CHITON for women was made of two pieces of stuff sewn together, and fastened on the shoulders by clasps. In Sparta it was not sewn up the sides, but only fastened, and had no sleeves. The CHITON appears to have been generally grey or brown. Women fond of dress had saffron-coloured clothing; and the material (cotton or fine linen) was striped, figured, or embroidered with stars, flowers, &c. With regard to statues, we need only remark that Artemis, as a huntress, wears a girdle over the CHITON, which is fastened on the shoulders and falls in folds over the bosom. Pallas Athene often wears a double CHITON, reaching to the feet, and leaving the arms free. On the statues of Amazons the CHITON is sleeveless, clasped up in two places, leaving the left breast uncovered, and drawn up sufficiently to show even above the knee.*

CHLAMYS. (*Gr.*) An ancient Greek riding-dress, brought by Ephebes to Athens from Thessaly, the province of Greece most celebrated for horses. It was a light and freely-flowing cloak, the ends of which were fastened on the shoulder by a clasp or buckle. It hung with two long points as far as the thigh, and was richly ornamented with purple and gold, having small pendant weights, sometimes of precious metal, at the corners, to make it hang gracefully; it was the most picturesque and elegant of antique cloaks, and was a more elegant form of the HIMATION.† It was an object of solicitude with the wearer, who adjusted its folds in various ways to ensure the best effect. It was peculiarly characteristic of the ancient Greeks, who, in

* Our cut is copied from a bas-relief in Montfaucon, where it is seen on a suppliant German.

* The cut represents the Doric or short chiton, without sleeves, and the Ionic or long chiton, with sleeves.

† See cut to that word.

dress as in all other matters, showed consummate taste. When the *fibula* was unclasped the CHLAMYS hung on the left arm, as with Hermes; or served as a kind of shield, as Poseidon, on the old coins, protects his arm with the CHLAMYS. It is fastened on the right shoulder, in the statues of Theseus and the heroic Ephebes, in a wrestling attitude, covering the breast and enveloping the left arm, which is somewhat raised. The figures of Heracles and Hermes are quite covered by the CHLAMYS, even below the body, whence the Hermes' pillar tapers; * the right hand lies on the breast under the CHLAMYS, and

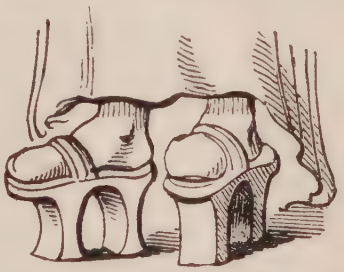
the left arm, covered to the wrist, hangs by the side; in the centre of the breast depends a lion's claw at the opening of the scarf. In the Hermes' statues, the CHLAMYS, when fastened on the right shoulder, forms a triangle from the neck. The CHLAMYS was susceptible of much decoration, and, with Asiatic nations, received it profusely; for actors it was also richly decorated. The youths wore it of a rich tint, soldiers of scarlet, hunters and elderly men of sober unobtrusive colours. But it is seldom seen without its graceful border of simple ornament and pendant *guttæ*, as exhibited in our cut.

* See HERMES.

CHOIR. That part of a church where the service is sung. It takes its name from the singers; angels being termed "the heavenly choir."

CHONDRIN. The basis of the tissue of cartilage as it occurs in the ribs, nose, &c.; it is obtained from them, like GELATINE or GLUE, to which it is analogous in many of its properties; but unlike GELATINE proper, CHONDRIN is precipitated by acids, the salts of lead, and ALUM. Upon this peculiar property is based the so-called KALSOMINE TEMPERA, in which the MEDIUM animal glue (chondrin) is converted by alum into a horny substance, insoluble in water.

CHOPINE. (*Ital.*) A high shoe or clog used by Asiatic women, and by Venetian ladies in the sixteenth century, from whence



it was introduced to England, and had a brief reign among the ladies here. It is named by Shakspere and the writers of his period, but ceased soon after it.

CHORAGIC MONUMENTS. The small monuments to which we apply this term originated in the time of Pericles, who built an Odeon at Athens for musical contests, not of single persons, but of choruses. The richest and most respectable man was chosen from the ten Athenian tribes, as choragus, to make the necessary arrangements, in return for which distinc

tion he had to defray the expenses. If his chorus were victorious, he had also the right of placing upon a monument erected at his own cost, the tripod, which was given as a prize. The rich citizens whose chorus conquered in these contests, displayed great splendour in their monuments, which were so numerous, that at Athens there was a street formed entirely of them, called the "Street of the Tripods."*

CHRISM. The consecrated oil used in the Roman Catholic Church.

CHRISMATORY. A vessel to contain the chrism and holy oils. A child dying before fuller acceptation in the church than baptismal oils gave, was hence anciently called a chrisomer.

CHRISTINA, St. The attributes of this saint, who suffered martyrdom in the year 300, are a millstone by her side, and an arrow; sometimes also a knife and a pair of pincers; also, the crown and palm as martyr. When the arrow is the only attribute, it is difficult to distinguish her from St. Ursula. Pictures of this saint abound in central and northern Italy, particularly at Venice, and at Bolsena, of which city she is the patroness.

CHRISTOPHER, St. We frequently meet with this saint in old woodcuts; he is represented as a giant, his staff being the stem of a large tree, and he is carrying the infant Jesus on his shoulders across a river. This was a favourite subject with the artists of the middle ages, and the saint is placed in the side entrances of German churches as the symbol of the transition from heathenism to Christianity, but principally in accordance with the ancient superstitious belief alluded to by Erasmus, in his *Praise of Folly*, which induced people to suppose, that the day on which they should see a figure of this saint, they should neither meet with a violent death, nor die without confession. The incidents in the life of this saint chosen for illustration by painters, consist of the passage of the river, the conversion of the heathen at Samos, and his martyrdom.

CHROMATYPE. A photographic process, invented by Mr. Robert Hunt, into which the bi-chromate of potash enters as an active agent. It is not particularly sensitive; but for copying botanical specimens or engravings, nothing can be more beautiful or easily obtained.

CHROME GREEN. A beautiful dark-green pigment, prepared from the *oxide of chromium*. Different shades of this pigment are used in porcelain and in oil-painting. Mixed with Prussian blue and chrome yellow it is called green cinnabar.

CHROME RED. The pigment known at present by this name is not prepared from *chrome*, but is a beautiful preparation of RED LEAD. The name CHROME RED was given to it by speculators, in order to secure a good sale and a high price. RED LEAD is an *oxide of lead*, while CHROME RED is a *chromate of lead*, which is a durable pigment, and admissible in oil-painting.

CHROME YELLOW. The most poisonous of the chrome pigments, and to be entirely rejected in oil-painting: it is not durable. When mixed with white lead, it turns to a dirty grey. By itself, and as a water-colour pigment, it is less objectionable.

CHRONOGRAM. An inscription on monuments, coins, and books, which, by an arrangement of letters selected from among the words, and represented on a larger scale, gave a date also. It was used by the Romans in their later works, and

* A fine specimen still exists in the monument of Lysicrates, mentioned by older travellers under the name of "Lanthorn of Demosthenes," and which is engraved above. A second monument, still existing at Athens, is the Thrasyllos, which is very simple, being hewn in the rock, and serving as the front to a cave. It bears two tripods, that of Thrasyllos, and that won by his son, who took advantage of his father's monument, being neither rich nor a proper choragus, but having superintended a chorus at the expense of the state.

was resuscitated by the learned of the *Renaissance* period. It was much used on medals. Its ruling principle will be best understood by the following one, made from the name of George Villiers, first Duke of Buckingham :—

GEORGIVS. DVX. BVCKINGAMIÆ.

Selecting these large numeral letters, we obtain the date 1628, thus expressed :—

MDCXVVVIII.,

and which commemorates the year in which he was murdered by Felton, at Portsmouth.

CHRYSELEPHANTINE. (*Gr.*) Religious images of gold and ivory. These, the earliest images of the gods in Greece, were of wood, gilt or inlaid with ivory, whence were derived ACROLITES, the heads, arms, and feet of which were of marble, the body still of wood, inlaid with ivory, or quite covered with gold. From this arose the chryselephantine statues, of which the foundation was of wood, covered with ivory or gold, with drapery and hair of thin plates of gold, chased, and the rest of the exterior was of ivory worked in a pattern by the scraper and file, with the help of isinglass. The ivory portion of these works belongs to SCULPTURE, and the gold part to TOREUTIC art; they were long in favour as temple statues, as marble and brass were used for common purposes.

CHRYSOCOLLA (*Gr.*), GOLD GREEN. The Greek term for a green pigment prepared from copper (GREEN VERDITER), and one of the most beautiful ancient greens, ARMENIAN GREEN. It was obtained by grinding varieties of MALACHITE and green carbonate of copper, also by decomposing the blue vitriol of Cyprus (*sulphate of copper*) as a secondary form of dissolved copper ore. This pigment is identical in colour with our different shades of MOUNTAIN GREEN; the best was brought from Armenia; a second kind was found near copper mines in Macedonia; the third, and most valuable, was brought from Spain. CHRYSOCOLLA (called by ancient painters *pea* or *grass green*) was valued in proportion as its colour approached to the tint of a seed beginning to sprout.*

CHRYSOLITE. A term for a kind of green jasper or yellow topaz, which holds glittering particles within it. Its name is derived from two Greek words, *chrusos*, gold, and *lithos*, a stone. It was much used by the ancients for gem engraving, and enriched ornamental works, precious cups, &c.

CHURCH. Held in the hand of a sacred figure, indicates patronage or foundation; in a lay figure, that or a monastery alludes to its foundation exclusively.

CIBORIUM. (*Lat.*, *pl.* CIBORIA.) Synonymous with TABERNACLE, *sacrament-house*, *God's-house*, or *holy-roof;* the terms for the richly-adorned pyramidal structure in the high choir, in which the Host is kept. The CIBORIUM is often merely an addition to the high altar, and is then a SYNEDOCHE, as in our cut.† In the early Christian times, the CIBORIUM was merely a protection to the altar-table, first a TABERNACLE, then a BALDACHIN over the altar, of which the CANOPY used at solemn processions and under

* Pliny's account of CHRYSOCOLLA is as confused as his account of CERULEUM; we learn thus much from it, that real chrysocolla was a native oxide of copper, but that those pigments passed under the same name, which, though originally blue, perhaps clay-coloured with copper, were rendered green by a yellow vegetable acid. The herb *lutum* produced this effect. It was of two sorts: the one preserved as a paste, the other as a liquid. It was also termed *crobitis*.

† The most splendid CIBORIA are those belonging to ancient German Art; the finest of these, which was in the cathedral of Cologne in the preceding century, exists no longer. The most remarkable CIBORIA in Italy are the tabernacle over the high altar of St. Paul's, at

which the priest wears the *casula*, still reminds us. The CIBORIUM was generally supported by four pillars, and is above the altar; between the pillars were curtains, which were opened only while believers made their offerings, but closed in the presence of catechumens or infidels. CIBORIUM also signifies a vessel in which the blessed Eucharist is reserved. In form it nearly resembles a CHALICE with an arched cover, from which it derives its name.*

CICERONE. (*Ital.*) The title given to the person who acts as a guide to strangers, and shows and explains to them the curiosities and antiquities with which Italy and other countries abound. A good CICERONE must possess accurate and extensive knowledge, and many distinguished archæologists have undertaken this office, which, while serving others, affords them also an opportunity of making repeated examinations of the works of Art, and enabling them to increase their familiarity with them.

CIDARIS. A pointed cap or helmet, shaped like the PILEUS,† and worn by the Asiatic soldiers. A similar circular pointed helmet was also worn by the Anglo-Saxons and Normans.‡

CINCTORIUM. (*Lat.*) A leathern belt worn round the waist, to which the swords worn by the officers of the Roman army were suspended.§ The common men wore their swords suspended from a BALTEUS, which was worn over the right shoulder.

CINERARY URNS were such urns as were appropriated by the nations of antiquity to contain the ashes of the dead after they had been burnt in the funeral pile. They were inscribed with the names of the persons whose remains they held,‖ and were deposited in niches in the family mausoleums of the rich, who alone could afford so expensive a rite. Urns of this kind were either sculptured in marble, formed of clay, or of glass. See URN.

CINGULUM. (*Lat.*) A girdle for the waist of male or female, and worn by the nations of antiquity; a metal zone worn by soldiers. See ZONE.

CINNABAR (CINNABARI, *Gr.*) The native red sulphuret of mercury. Vermilion is factitious cinnabar (for green cinnabar, see CHROME GREEN). One of the red pigments known to the ancients, called also by Pliny and Vitruvius MINIUM; supposed to be identical with the modern VERMILION (the bisulphuret of mercury), and the most frequently found in antique paintings. The Roman cinnabar appears to have been DRAGON'S BLOOD (*pterocarpus draco*), a resin obtained from various species of the calamus palm, found in the Canary Isles. It is beyond a doubt that the Greeks applied the term CINNABARI, generally meaning cinnabar, to this resin. Cinnabar, as well as dragon's blood, was used in monochrome painting; afterwards ruddle, especially that of Sinopia, was preferred, because its colour was less dazzling. The ancients attached the idea of the majestic and holy to CINNABAR, therefore they painted with it the statues of Pan, as well as on feast-days those of Jupiter Capitolinus and Jupiter Triumphans. It was used upon gold, marble, and even tombs, and also for uncial letters in writing, down to recent times. The Byzantine emperors preferred signing with it, as is said in the sixth synod, *imperator per cinnabarium*. Its general use was for walls, on which much money was spent: in places which were damp and exposed to the weather it became black, unless protected by encaustic wax.*

Rome, that in the cathedral at Milan, and that in the church of the Lateran.—See AGINCOURT, *Histoire de l'Art, Sculpt.* tab. 13, 23, 26, 36.

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

† See cut to that word.

‡ See cut to HAUBERK.

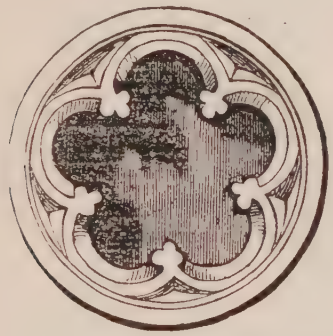
§ See cut to PALUDAMENTUM.

‖ See cut to URN.

* Being very dear, it was provided by the builder, by which custom painters profited to enrich themselves; they took the brush very full of the pigment, and rinsed it in their waterpails, and good cinnabar, being very heavy sank to the bottom, and became the perquisite of the artist. Also, to spare the cinnabar, they laid a ground of syricum under it.

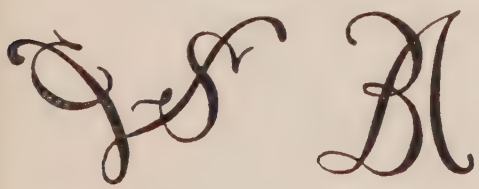
CINQUE CENTO. (*Ital.*) This generic term, which is a mere abbreviation for *five hundred*, is used to designate the style of Art which arose in Italy shortly after the year 1500, and is therefore strictly the Art of the sixteenth century. Its characteristics are—a sensuous development of Art, as the highest aim of the artist, and an illustration of subjects drawn from classical mythology and history.

CINQUE-FOIL. (*Fr.*) A figure of five equal segments, derived from the leaf of a



plant so called, particularly adapted for the representation of the mysteries of the rosary. It is frequently seen in ecclesiastical windows, one of which is engraved above as a specimen.

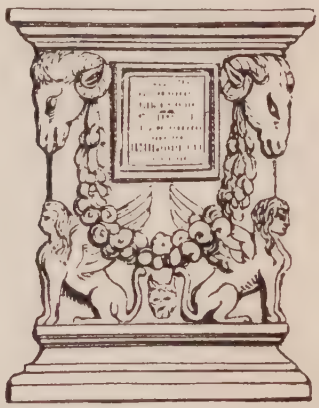
CIPHER (Chiffre, *Fr.*) The initials of a name, or the arrangement of its letters



1. 2.

in an ornamental manner, but disposed in such a way that it becomes also a kind of private mark adopted by artists and others as a distinctive seal to their work. We engrave two examples from the works of Netherland artists. Fig. 1 is that of Christopher von Sichem, 1580; fig. 2 that of Adrien Bolswert, bearing the same date.

CIPPUS. (*Gr.*) A sepulchral monument in the form of a short column, sometimes round, at others rectangular. Cippi have frequently been mistaken for altars. In the British Museum are several Cippi,



one of which is represented in the annexed engraving.

CIRCLE. The circle has always been considered as the emblem of heaven and eternity, hence many figures in Christian design are constructed on its principle, such as the rotation of the seasons, which are constantly returning, or the adoration of the lamb, and other subjects which are found in the great wheel-windows of painted churches. See Wheel.

CIRCUS. (*Lat.*) Originally an open area for racing and athletic sports, with temporary platforms or earthworks around for spectators. The circus ultimately became the grandest and most important of the public buildings of ancient Rome. Its general form was that of a much elongated square, one end being rounded, apparently for the convenience of the chariots in turning during the race. The spectators were placed in seats rising above each other round three sides, the fourth being reserved for stabling. Here was the starting-point. The centre area was divided longitudinally by a low wall, termed *spina*, at each end of which *metæ*† were placed, and in the centre, upon the *spina*, altars, statues, &c., one grand obelisk occupying the centre. At each end was a small

† These metæ were three conical cylinders of an ornamental character, notifying the starting and turning points.

temple, one containing seven dolphins sacred to Neptune, and the other seven eggs sacred to Castor and Pollux. The courses of the chariots were the same in number, and it was customary to take a dolphin and an egg away on the completion of each race, so that the spectators might keep count of the sport. The right-hand part of the area in starting was wider than the other side, so that the chariots might start abreast, and there was a ditch all round between them and the spectators. The emperor's seat was in the centre, on the same side. Besides horse-races, sham fights were exhibited, gladiatorial shows, and combats of wild beasts; on certain solemn occasions the circus was decorated with additional statues, altars, and obelisks. Here flocked the idle pleasure-takers of all kinds, and so passionately addicted were the ancient Romans to the sports of the circus, that Juvenal has quaintly remarked that *panem et circenses* (doles of bread and shows in the circus) were the only two things they could not dispense with, and all that some classes cared for. Wherever they carried their victorious armies, or founded a city, the earliest public erection set about was a circus, even if only hollowed from the hill-side, or thrown up in earth, and no important station was without one. In this country there is one of the kind at Dorchester, another at Silchester, at Richborough, &c.

CISELURE. (*Fr.*) The process of chasing. Chased metal castings.

CISTA. (*Lat.*) Chest, box. The so-called mystic chests found in the Etruscan Necropolis are bronzed boxes, in which the beautiful bronze mirrors (pateræ), enriched by engraving, as well as other ornamental vessels, were kept. The chests themselves are graven. They are wrongly called *cistæ mysticæ*, not being objects of mythic worship as early archæologists supposed. The CISTA found at Preneste, and now in the *Collegio Romano*, is of surpassing beauty; on it is represented the expedition of the Argonauts in a style not unworthy of Grecian Art, but by the inscription apparently of Italian workmanship.*

CISTOPHORI. (*Gr.*) The bearers of the mystic baskets in the Panathenaic festivals at Athens. Several examples occur in the Elgin Marbles, which delineate the procession at the Great Feast of Minerva in that city, and which originally decorated the Acropolis there.

CITADEL. A fortress on a hill to guard a city. See ACROPOLIS.

CITHARA. (*Gr.*) A musical instrument somewhat resembling a guitar, of the greatest antiquity, being mentioned

by Homer. It is seen depicted, in the hands of a performer upon Egyptian and other monuments,† and was played by the fingers, or with a *plectrum* of wood or metal, as in our engraving, where it is represented affixed to the neck of the instrument by a cord. The modern guitar is the legitimate descendant of this very ancient instrument.

CLAIR-OBSCURE. (*Fr.*) A term for light and shade in painting. See CHIAR-OSCURO.

CLAVA. (*Lat.*) A military club studded with spikes, or a simple club as borne by Hercules.

CLAVUS. (*Lat.*) A distinctive band of a purple colour worn upon the tunic of the Romans. The Senators wore it as a single broad perpendicular stripe down the centre of the tunic in front of the breast, and then it was termed *clavus latus*. The equestrian order wore it‡ as a narrower double

* See Muller and Osterley's *Monuments of Ancient Art*, tab. 61, No. 309.

† Our cut is copied from an Egyptian painting at Thebes, engraved by Rossellini.

‡ See cut to DALMATIC, which exhibits one of this kind.

stripe, descending from each shoulder, and termed *clavus augustus*. It was originally confined to these two orders; but eventually was adopted as a mere ornament in the later days of Rome. The modern *stole* of the Catholic Church is by some writers considered as a descendant of this ancient distinction.

CLASSIC. The term applied to the finest works of antique Art, or to such modern imitations as preserve a similar character. An entirely modern work is, however, termed *classic* when it successfully achieves a high position.

CLASSIFIED. A catalogue of a gallery or collection is said to be *classified* when it does not simply notify its contents, but arranges them into subjects or schools. In general histories of Art, its professors are also *classified* according to countries, schools, styles, or subjects chosen by them, for the exertion of their peculiar talent.

CLAY. MODELLING CLAY is an aluminous plastic body used by sculptors and other artists to embody their conceptions, and aid their future work. As it is liable to crack in drying, it is necessary to damp it continually, and to throw wet cloths over the work modelled when the artist is not employed on it. PORCELAIN CLAY is derived from the decomposition of granite and felspar, and when freed from foreign matter, is infusible in the kiln, and perfectly white in colour, its silica giving it transparency, which mixes with the alumina it contains in nearly equal quantities.* POTTER'S CLAY is of coarser nature, generally obtained from Dorsetshire and Devonshire, and mixed with ground flints after undergoing a purifying process. This mixture is termed *slip*, and when the water is sufficiently evaporated therefrom, it forms a doughy mass for the workman's use. The most ancient kind of clay vessels are those formed from the rough native plastic material, and baked in the sun. Such were the bricks manufactured in Egypt by the Israelites; and such the earliest vases discovered in that cradle of the Arts; as well as in the tumuli of the Aborigines of the British Islands.*

CLEARNESS. A quality in Art which consists in arranging the juxta-position and contact of colours, tints, and tones, in the manner best calculated to realize a good general harmony on a broad scale.†

CLEMENT, ST. The follower and co-adjutor of the Apostle Paul, and the patron saint of the blacksmiths. He has the anchor as his symbol,‡ alluding to his martyrdom by being precipitated into the sea with an anchor about his neck. He is sometimes represented as a pope with tiara and pontificals.

CLERESTORY. The upper row of windows in a church which appear above the roof of the nave, or the arches which support it.

CLICHÉ. (*Fr.*) The impression of a die in a mass of melted tin or fusible metal. Medallists or die-sinkers employ it to make proofs of their work, to judge the effect, and stage of progress of their work before the die is hardened. The term CLICHE is also applied to the French stereotype casts from woodcuts.

CLIPEUS. (*Gr.*) The large shield worn by the Greeks and Romans (see cut, p. 42), which originated with the former people, and was sometimes formed of wicker covered with ox hides (which was impervious to most thrusts or sword cuts), and bound round with metal; or constructed entirely of hammered bronze. It

* The finest clay obtained in England is that procured from the granite districts in the west of England, and its average composition is as follows—

Silica	46.00
Alumina	40.00
Iron	.27
Lime	.43
Magnesia	.50
Water and Alkali	12.80
	100.00

* See Sir R. C. Hoare's *Ancient Wiltshire*.

† See a paper on *clearness* by J. B. Pane, the eminent artist, in the *Art Union* for September, 1843. It forms one of a series on "The Nomenclature of Pictorial Art," all of which are of exceeding value as exponents of practical and theoretic views of an important kind, difficult in treatment, but satisfactorily done here.

‡ See ANCHOR.

was supported by a belt which passed across the centre of the under side, and over the soldier's arm, a strip of twisted cloth passing round the inner surface, fastened at certain intervals, and forming a series of handles for the convenience of the soldier, however the shield was held. See cut to ANTYX.

CLOISTER. An open piazza running round the inner court of a religious house, or adjoining a cathedral or church for sheltered exercises in the open air. It was sometimes provided with lavatories for washing before or after meals, the dining hall generally leading from it. A monastery was frequently termed a *cloister* by early writers from this important feature of its plan.

CLUB. An attribute of martyrdom held by St. James the Less, St. Eusebius, St. Fabian, St. Boniface, &c.*

COA VESTIS. THE COAN ROBE. A garment worn chiefly by Roman dancing girls, and other women addicted to pleasure, of texture so fine as to be nearly transparent, and through which the forms of the wearers were easily seen.

COAT-ARMOUR. A term for heraldry in general, which is obviously adopted from the usage of the ancient knights and ladies of noble families to embroider their outward gowns and *tabards* with the arms allotted to their families. By this means they were always known on occasions of public ceremonial; and the knights in war could always be distinguished by their soldiery. See cut of Edward the Black Prince, p. 43.

COBALT BLUE. This beautiful pigment is a compound of alumina and phosphate of cobalt.† It was discovered in 1802 by the French chemist Thénard. There is no reason to doubt its durability, although, when imperfectly prepared, it is subject to change.* COBALT is the colouring matter of SMALTS.†

COBALT GREEN (RINMANN'S GREEN, GRUN ZINOBER, *Ger.*) A preparation of cobalt, the green colour of which is due to the presence of iron: it works well both in oil and water.

COCHINEAL. (*Fr.*) A dried insect in the form of a small round grain, flat on one side, either red, brown, powdered with white, or blackish brown. This splendid colouring material is soluble in water, and is used for making the red lake pigments known by the names CARMINE, Florentine and other lakes: the names of these lakes are vague, as many *Brazil-wood lakes* are substituted for COCHINEAL LAKES.

COCK. This bird is regarded as the emblem of watchfulness and vigilance; and from a very early period its image was placed on the summit of church crosses. A COCK, in the act of crowing, is introduced among the emblems of our Lord's passion, in allusion to the sin of St. Peter. It is also the emblem of St. Peter, and of vigilance in general; hence its universal adoption in the popular form of that qualification.

COCKATRICE. A fabulous combination of cock and dragon, emblematic of sin generally; and an attribute of St. Vitus.

COFFER. A small covered box or chest used for money and jewels, generally carved, and ornamented sometimes with gold and jewels, or enamelled plates. They were used by ladies in the middle ages; and by the Church for the security of altar-plate, &c., when they were of large size.

COGNIZANCE. (*Fr.*) The family *badge* worn by the retainers of a noble house, or soldiers in the field. See BADGE.

* For other examples, and also for much general information on the subject of saints and their emblems, see the excellent compilation of the Rev. F. C. Husenbeth.

† Cobalt possesses so remarkable a power in colouring glass, that 1-20.000th of a grain of the oxide of cobalt will impart a very visible blue tint thereto.

* See *Art Journal*, Sept., 1849.

† The quality of this pigment varies in the hands of different makers, some being tinged with a red hue, forming a violet colour. The finest specimens we have met with, approaching in purity of hue to ultramarine, were prepared by M. Edouard, Rue Neuf Breda, No. 6, Paris, a most conscientious and trustworthy manufacturer of artists' pigments.

COGNOSCENTI. (*Ital.*) Persons possessing a knowlege of the essential beauties of a work of Art.

COINTOISE. (*Fr.*) The scarf pendant from the upper part of the helmet of a knight, which varied in length, sometimes only falling at the back of the head and neck.* It was frequently jagged at the edges and cut into the form of leaves, and is the origin of the heraldic *mantling*.†

COLLAR. An heraldic distinction worn by a knight of a military Order, as a badge of his brotherhood, and containing the motto and emblem of that Order. The collar of the *Garter*, the *Golden Fleece*, &c., are instances.

COLLECTION. A selection of works in painting or sculpture not large enough to form a gallery, and distributed in various apartments of a mansion. The word is, however, always applied to *prints*, whatever the quantity may be.

COLLECTIONS OF ART. Though the ancients collected statuary, pictures, and vases,‡ we cannot fairly date the more regular museums and galleries of Art to a more remote era than the middle of the fourteenth century, from which period till its close an emulation was kindled to possess the noble mementos of antique Art. The poetic appreciation of Petrarch led to his collecting coins, as well for their artistic beauty as for their historic interest; Cola Rienzi having the honour of recalling attention to their claims as early as 1347. Antiques were never *entirely* disregarded; we find some few students, at an earlier date, who occasionally directed their attention toward them (thus Nicolo Pisano, who died in 1273, studied ancient sarcophagi); but the world in general disregarded their claims, until Lorenzo di Medici, between 1472—92, brought the weight of his taste and judgment into the field of research, and set vigorously to the task of restoring to light the lost Art of antiquity, as the safest test for the vital taste of his own day. He collected largely busts, statues, but especially gems; and he was encouraged by the applause of the greatest minds of his own great era. Raphael and Michael Angelo were enthusiastic in their endeavours at resuscitation. The former proposed a plan for exhuming the entire of ancient Rome, and restoring the long-buried works of Art beneath its surface; and the well-known antique *torso*, which formed the most cherished possession of the latter artist, is a proof of his full and equal appreciation of their truth, grandeur, and value. Poggius, who died in 1459, only knew about five antique statues in Rome; but at the close of the fourteenth century numerous palaces were filled with them, the principal collection being that of the Medici. Among their treasures was the "statue which enchants the world," the Venus which is known from all other antiques of the goddess by the addition of the name of this noble family. The taste and perseverance of Lorenzo di Medici, so justly termed "the Magnificent," stimulated all patrons of Art, and again the palaces of Rome were decorated with the statuary which had delighted its ancient inhabitants. The Papal collection was formed, and Julius II. as well as Leo X. carried on their researches with a zeal that gave the museum of the Vatican a prominent place over all other collections. To name the other collections of Art in "the Eternal City" would be to describe its varied palaces and museums; suffice it to say it is the studio of the world, as important and pre-eminent for its Art-treasures as it was anciently for its political power.

---

* See cut to HERALDIC CREST.

† See that word.

‡ The most celebrated antique collection was that formed by Verres and described by Cicero. He notes that it contained many beautiful pictures of a costly kind; statues of Jupiter, Diana, Sappho, &c., of grand size, both in stone and bronze; an Apollo by Myron, and a Hercules, by the same great master; a Cupid by Praxiteles, &c. Within the walls of the gallery hung rich tapestries with borders of gold: and they were further adorned sumptuously with painting and gilding of an ornamental kind. The collection also comprised a splendid series of vases, patera, &c., some in precious metals, decorated with costly gems.

The taste awakened in Rome spread slowly, but surely, over Europe; and among the nobility and the educated classes "collecting" became a passion. In our own country, the Earl of Arundel was among the earliest and most enthusiastic of collectors; and the remains of his gatherings (scattered by the civil war in England) are now at Oxford.* The Pembroke collection, now at Wilton House, near Salisbury; the Worsley Marbles, at Appuldercombe, in the Isle of Wight; those at Ince-Blundell, and other noble mansions, attest the general value attached to these noble relics. Our universities possess collections also; Oxford we have already named as possessing the Arundel Marbles; Cambridge has those bequeathed by J. Disney, Esq.; and some few others. But the grand English collection is of course the British Museum, which, from being comparatively small, has of late years increased so rapidly as to be one of the most important in Europe. The Elgin and Townley Marbles† are now to be studied in conjunction with the Æginitan and Lycian Sculptures, as well as with the earlier works of the Assyrians, Babylonians, and Egyptians; and thus the history of Art can be satisfactorily deduced through all ages from its own monuments. The gradual progress of the Art of Sculpture can be traced from its cradle in ancient Egypt to its highest glory in ancient Athens.‡

Of all continental collections, the most important, while united, was that formed in the Louvre during the reign of Napoleon. That extraordinary man was not a *mere soldier;* on his expedition to Egypt, he carried with him a group of *savans*, whose labours enlightened the world, at the expense of the emperor, on the antiquities of this long-neglected country. In the same way, he secured for the national collection at Paris the finest works of painting and sculpture he could obtain, where his armies were victorious, as "spoils of war." Some few remain; but at his fall the greater part were returned to the museums from which he had carried them. In 1814 might be seen there the colossal Ceres (in Pentelicon marble) which once decorated the rotunda of the museum at the Vatican; the gigantic Minerva, known as the "Pallas of Velletri;" the Apollo "Belvidere," the Venus "de Medicis," the "Cupid and Psyche," the "Group of Laocoon," the "Antinous of the Capitol," the "Dying Gladiator," the "Discobolus of Myron," and numerous other world-renowned works. The paintings numbered among them no fewer than twenty-six by Raffaelle (including his "Transfiguration"), twenty-four by Titian, seven by Leonardo da Vinci, nine by Correggio, fifteen by Guercino, twenty-four by Guido, fifteen by Paul Veronese, ten by Tintoretto, and fifty-three by Rubens (including all his finest works). The same wealth of specimens characterised other schools, and the collection altogether was one so important in its sterling qualities — the "gatherings" of all Europe—that it was the finest which ever existed, or probably ever will exist again.

The Louvre in its present condition is a most important and admirable museum. Paris offers many others to notice: the "Ecole des Beaux-Arts" and the "Hotel de Cluny" are of importance; the latter particularly, as containing an unique assemblage of mediæval antiquities, exhibiting great artistic fancy; without a rival elsewhere, and of much peculiar value, as enabling the student to realise the domestic life of a period in French history of much historic interest, which, without such aid, would be singularly obscure. The "Musée d'Artillerie" may fairly come within the category of a collection of Art, so exquisitely beautiful is the ornament on much of the arms and armour there exhibited. The Luxembourg and Versailles are also great schools for Art-study.

* See ARUNDEL MARBLES, p. 51.

† The reader will find fuller particulars of these collections under their respective names in this dictionary.

‡ See the article ART, p. 45, for a fuller consideration of this gradual culmination of ancient taste.

But the most important antique collections, in enabling us to recall the usual life of the Greeks and Romans, are those which have been obtained from the exhumations at Herculaneum and Pompeii, and which find their home within the walls of the Museo Borbonico, at Naples. From 1738, when the first important excavations were made in the lost city of Herculaneum, until the present time, additions have been made here of so varied and so interesting a kind, that we are as fully acquainted with the manners and customs adopted by the inhabitants of these long-buried cities as if we had visited them when they lived. Almost every article of domestic use or luxury required by their ancient denizens has been recovered, from the simplest article of the ladies' toilette to the armour of the soldier; from the kitchen utensil to the ivory chair; nothing is wanting that was in every-day use in the cities thus suddenly overflowed by the lava, which has preserved them for the information of future ages. In peculiar interest, this famed collection is certainly without a rival; and the beauty and taste exhibited in nearly all its varied contents gives it a distinguished place among collections of Art.

No great capital in the present age is without its Art-gallery—all more or less famed; Berlin, Brussels, Madrid, and Vienna being the principal; the Hague and Antwerp present formidable rivalries; but there are numerous minor cities and towns remarkable for the pictures they enshrine, and numerous churches abroad which well deserve the epithet of "Collections of Art," whether we consider the paintings which hang upon their walls, "the storied windows richly dight," the sculptures which fill the aisles and altars, or the fine examples of antique gold and silver work, gems and chasings, which crowd the treasuries of such edifices. For antique Art we provide our museums, but it is in the sacred edifices abroad, as well as at home, that we must study that of the middle ages, and trace its best works, executed under the influence of its deep religious fervour.

Of the public collections of pictures by the old masters in England, after the National Gallery, those at Dulwich College and Hampton Court may divide the palm.* Of private collections, the most important are those of the Marquis of Westminster (the "Stafford Gallery"),† the Marquis of Hertford, the Earl of Ellesmere, Lord Ward, and Lord Northwick, among the nobility. Among the untitled are numerous important gatherings, particularly Mr. Baring's, Mr. Holford's, Mr. Munro's, Rogers the Poet, &c.; for a fuller detail of all of which we must refer to Dr. Waagen's *Art in England*, a work which forcibly displays the treasures we possess within our "sea-girt isle."

Of modern Art, our public collections possess few examples; but for one brilliant exception, that of "the Vernon Gallery,"‡ English Art would have scarcely made sufficient show to attract attention in any of our public places. Private collectors abound; but their collections are necessarily restricted, the most important being that formed by Mr. Sheepshanks, and which includes many fine examples of the best modern painters.

COLLODION. A solution of gun-cotton in ether. This preparation spread upon glass plates is much employed to receive the sensitive calotype surface. It is by far the most delicate of the photographic processes; and for portraits much exceeds anything which has yet been introduced. It is so rapidly affected by the chemical rays of the sun, that moving objects can be instantly depicted upon the photographic tablet, into the composition of which it enters.

COLOGNE EARTH. A bituminous earth of a violet brown hue, transparent, and durable in water-colour painting.

* The principal contents of each of these collections are described under their titles in future pages.

† See that term in this dictionary.

‡ See that term for a detailed account of this collection.

COLONNADE. A row of columns supporting a building or a roof, or surrounding it, and consisting of one or more lines of pillars; being termed MONOSTYLE, when of one row, and POLYSTYLE when of many.

COLORES FLORIDI. The name given by the ancients to the expensive and brilliant pigments, as distinguished from the four hard rough principal pigments of earlier times. The COLORES FLORIDI were supplied by the employer, and often purloined by the artist: they were CHRYSOCOLLA; INDICUM (*indigo* introduced into Rome in the time of the Emperors); CÆRULEUM (a blue smalt made at Alexandria, from sand, saltpetre and copper); and CINNIBARIS, which was partly natural and partly artificial VERMILION; also an Indian pigment, procured from the sap of the *pterocarpus draco*, called DRAGON'S BLOOD. Other pigments were called COLORES AUSTERI.

COLORIST. A painter whose works are remarkable for beauty of colour. Titian, Correggio, Paul Veronese, Rubens, Vandyk, are in the first rank of colorists. The Venetian and the Flemish schools have supplied the greatest number of colorists, as well as the best; always excepting Correggio, the founder of the Lombard School, who is by many regarded equal to Titian. Colour being, as well as design, an essential part of a picture, every colorist is, at the same time, more or less a draughtsman. But experience shows, and theory furnishes good reasons for believing, that these two qualities, which many artists possess together in a moderate degree, are rarely found in an eminent degree united *in the same individual*, and still less in the same picture.

COLOSSAL. Of gigantic size, or in any way exceeding that of nature.

COLOSSUS. A statue of exaggerated dimensions, very much larger than nature, examples of which abound in all nations. Among the most famous was the Colossus of Rhodes, regarded as one of the seven wonders of the world; it was about one hundred feet in height. Other COLOSSI celebrated in antiquity are the Minerva and Jupiter Olympus, works of Phidias; the Farnese Hercules, and the gigantic Flora of the Belvedere.

COLOUR. The tints in a picture. The paint used by the artist. The type of colour is found in the *prismatic spectrum*, or the *rainbow;* in which we discover that a ray of white light is capable of being decomposed into three *primitive* colours—RED, BLUE, and YELLOW; these, by their mixture, produce three other colours, which are termed *secondary;* thus, the union of red with blue yields, when in varied proportions, the different hues of purple and violet: red, mixed with yellow, yields orange; yellow, with blue, produces green. Every hue in nature is a compound of two or more of the primitive colours in various proportions. GREYS and BROWNS are compounds of all three of the primary colours in unequal proportions. BLACK results from a mixture of blue, red, and yellow, of equal intensity, and in equal proportions. Of material colours (pigments) there is but one (ULTRAMARINE) that approaches the purity of the type in the spectrum—all the others are more or less impure; thus we cannot obtain a pure red pigment, since all are more or less alloyed with blue or yellow. If we could obtain a red and a yellow of the same purity and transparency as ultramarine, we should need no other pigments for our palette, since, by judicious mixture, the three pigments would yield every tint in nature.—LOCAL COLOURS are those peculiar to each individual object, and serve to distinguish them from each other.—COMPLEMENTARY COLOURS are composed of the *opposites* of any given colour. If this colour is a *primitive*, such as BLUE, the *complementary* colour is composed of the other two primitive colours, viz., red, and yellow, or orange; the complementary colour to any *secondary* is the other primitive colour; thus the complementary to green (composed of blue and yellow), is red, and so on for the remainder.—HAR-

MONY OF COLOUR results from an equal distribution of the three primary colours, either pure, or compounded with each other, as greys and browns.—CONTRAST OF COLOUR is either simple or compound. Each of the primitive colours forms a *contrast* to the other two; thus blue is contrasted by yellow and by red—either of these forms a simple contrast to blue; but by mixing yellow and red together, we produce orange, which is a *compound* contrast, consequently orange, the *complementary* colour, is the most powerful contrast that can be made to BLUE. Colours are regarded as warm or cold, positive or negative; thus blue is a *cold*, and orange a *warm*, colour. Red neither warm nor cold. All *warm* colours are contrasts to *cold* colours.* — SYMBOLIC COLOURS. Colours had the same signification amongst all nations of remotest antiquity. Colour was evidently the first mode of transmitting thought and preserving memory; to each colour appertained a religious or political idea. The history of symbolic colours testifies to a triple origin marked by the three epochs in the history of religion—the divine, the consecrated, and the profane. The first regulated the costume of Aaron and the Levites, the rites of worship, &c. Religion gave birth to the Arts. It was to ornament temples that sculpture and painting were first introduced, whence arose the *consecrated* language.† The *profane*‡ language of colours was a degradation from the divine and consecrated languages.§

* The practical investigation of this subject is nowhere so usefully explained as in Hundertpfund's *Art of painting restored*. London, 1849.

† The large glass windows of Christian churches, like the paintings of Egypt, have a double signification — the apparent and the hidden; the one is for the uninitiated, and the other applies itself to the mystic creeds. The theocratic era lasts to the *Renaissance*. At this epoch symbolic expression is extinct; the divine language of colours is forgotten; painting becomes an art, and is no longer a science.

‡ The aristocratic era commences. Symbolism, banished from the church, takes refuge at court; disdained by painting, it is found again in heraldry.

§ This subject is amply and ingeniously illustrated in Portal's *Essay on Symbolic Colours*. Translated by Inman. London, 1845

COLUM. A strainer for wine, depicted in use on the paintings of the early Etruscan tombs exhumed by Campanari, copies of which are now preserved in the British Museum; and from one of them our engraving is copied. In the original it is held by a youth over a drinking-cup, into which the wine drains through the holes in the base; the empty *olpe* which filled it being borne in his other hand.

COLUMBA, ST. This saint is represented with a crown upon her head, and standing upon a pile of burning wood, an angel by her side; sometimes she holds a sword. According to the legend, the angel is said to have extinguished the flames with his wings, whereupon she was beheaded by order of the Emperor Aurelian, at Cordova, A.D. 273. The idea that she was of royal blood appears to have arisen from the crown, which, on the contrary, refers to her being a martyr.

COLUMBARIUM. (*Lat.*) A sepulchral chamber, the walls having niches all round for the reception of the urns of the dead, which when of a decorative character were inscribed and placed within them; and when plain, sunk in each niche, with an inscription on the wall.

COLUMN. The supporting prop or pillar of a temple, hall, or portico. The monumental column is described under those of ANTONINE and TRAJAN.

COMB. A well-known instrument for separating and adjusting the hair. That it was employed by the ancients for the former purpose is evidenced by those found at Pompeii and in Egyptian tombs. It does not appear that the hair was fastened by combs; they are not found in that position in the remains of ancient Art; the acus, or bodkin, was used for that purpose.*

COMBINE. When objects of various kinds arrange themselves by the artist's

* See cut p. 6.

judgment into a good pictorial form, they are said to *combine* well. A naturally picturesque scene is also similarly termed.

COMMON-PLACE. Deficient in original or refined ideas.

COMPARTMENTS in a picture or design, are those separate groups or incidents which help the general design, but are also in some degree complete in themselves.

COMPLUVIUM. (*Lat.*) The open roof of the atrium of a classic house, which sloped toward the *impluvium* in its centre, which received the rain-water.

COMPOSITION. The general structural arrangement of a work of Art. This word expresses the idea of a whole created out of single parts, and to this idea the whole ought to conform. In the whole there ought never to be too much or too little, all parts must be necessary, and must refer to one another, being understood only under such relationship. This does not imply that every part must be co-ordinate; some parts must be of more importance than others, and all must be subordinate to a centre point, which raises them, while it is raised by them. This quality, which is seen in natural landscape, we call *organism;* we desire to produce it in Art, and require pictures to be *organic.* This is valid as well in simple composition as in compound, which, as a composition of compositions, represents many wholes. All this, though not attained, is at least attempted by those who call themselves artists. The following is less acknowledged, but not less important, viz., every COMPOSITION consists of three elements, whose one-sided predominance in painters and connoisseurs produces three schools of error; while the fervent working together of these elements alone makes the work a living whole, and gives it that which is expressed by the Latin word *compositio*—a quieting, satisfying effect. The artist's subject furnishes the *first* element. Every subject has its own law of representation, which the artist must clearly understand, if he would depict it truly upon the canvas. This comprehension is to be acquired only by his forgetting *himself* in the contemplation of his *subject.* It is the power of doing this which we prize so highly in poetry under the term *abstraction.* For the highest laws are equally peremptory in every Art; so in plastic Art, that is true which, apparently paradoxical, was said of music, "that the musician does not carry the composition through, but the composition the musician." By thus treating the subject, the artist becomes a splendid organ, through which Nature speaks like a history to sentient man: thus followed out, the majesty of Rome in Rubens, and the cheerfulness of nature in Claude, are conveyed to posterity.* The *second* element of COMPOSITION is fixed by the given space which is to be filled by colour, form, and light, harmonised according to the laws of Art; then a history adorning a space becomes the property of Art.† The *third* element lies in the mind of the artist; as "woman's judgment is tinged by her affections," so the artist who cannot imbue his subject with his own feelings will fail to animate his canvas; for, though every legitimate subject dictates the laws of its representa-

* The artist will also try to include in his plan the *whole* subject, whether nature or history, so that the spectator, easily understanding it, may be capable of judging and feeling it. But he must be aware that there are two kinds of completeness and breadth, and that an object may be exhausted by being made clear. To find the essential of an event or a poem, and to condense it in pictorial fiction, has difficulties which need not be discussed here. Those who are ruled by this element of the subject, mistake the boundaries of their Art; they would make the canvas express the poem or the history, or, if connoisseurs, they would see it expressed. An example of this one-sidedness is afforded by the ancient manner of representing two succeeding actions in one space.

† The works left by the ancients prove that *th y* understood this maxim, and practised it; and Goethe, who regarded them as triumphant in Art, proved its existence in the Laocoon, and represented this painful group as a splendid ornament. It is certain that the most touching or important action does not speak to us from the canvas unless treated pictorially; on the other hand, diffusion in space is possible, so as to sacrifice the essential points of the subject in favour of a harmony of colour flattering to the eye—accustomed to it in academic works—but really derogatory to character.

tion, yet every cultivated man sees objects in his own light, and no one may say that he alone sees rightly. A law or rule finds many exemplifications. A thousand poets have sung of the soft shade of the linden-tree, yet each has sung it differently. Is the artist to be blamed who gives forth the holy memory of his best hours in the creations of his pencil, if he clothes the work of his hands with the hues of his feelings? He who feels, touches the feelings of others; and how can that exhibit nature which does not proceed from nature? He who knows not how to give that to his pictures by which they become, not from manner, but from subject, *his* pictures, is no artist, but a mere copyist, even could he imitate Phidias or Scopas perfectly. Excess of individualism leads the artist to depict *himself* instead of the *subject*, to sacrifice this to a favourite caprice, and, in allegorising his own dreams, to confuse the action as well as the spectator; but if he represent it truthfully, working it with pictorial effect, and stamping it with his genius, he has *composed*, and his work is completed, satisfying all requisitions.

COMPOTIER. (*Fr.*) A shallow ornamental dish, in which preserved or stewed fruits are brought to table.

CONCAVE. Curved inwards.

CONCH. The sonorous shell used by the Tritons as a horn in antique representations of triumphs of sea-gods, &c. See BUCCINA and MUREX.

CONE. A pyramidal figure on a circular base.

CONFESSIONAL. The seat for a priest in the Catholic church, where he hears the confession of a penitent, who kneels in another recess, forming part thereof, and communicates through a small aperture. In Flanders, such structures are highly enriched by wood carving.

CONFIGURATION. The boundary line of a figure.

CONFUSED. Said of a picture badly arranged as a composition, or with light and shade badly distributed.

CONNOISSEUR. (*Fr.*) One who is *cognisant* of the true principles of Art, and can fully appreciate them. He is of a higher grade than the amateur, and more nearly approaches the artist, whose rule of action he is familiar with, but does not practise. The CONNOISSEUR is "*one who knows*," as opposed to the DILETTANT, who only "*thinks that he knows*." These two distinctions are often confounded; hence the latter, being the most numerous and dogmatic, hold the sway in what is popularly considered to be CRITICISM in Art, much to the prejudice of artists and of Art itself. The CONNOISSEUR is the true friend of Art; he judges of works from their intrinsic excellence, regardless of the influence or bias of popular names upon the indiscriminating crowd. He is prompt to recognise, seek out, and foster genius in its early struggles and obscurity, and help it to occupy that position too frequently usurped by the pretender, who, pampering the imperfect or perverted taste of the crowd, obtains an ephemeral reputation to be succeeded by future neglect. The qualities necessary to constitute a CONNOISSEUR are—a natural *feeling* for Art, a keen perception, and a sound judgment. By study and observation he has become familiar with the technics of Art, the manner and method of various schools and masters. He has no prejudices or predilections; hence he is impartial. He can appreciate defects as well as merits, and distinguish an original from a copy. The *retouchers* and *repainters* are his abomination. Painters are seldom good *general* connoisseurs.

CONSOLE. (*Fr.*) An ornamental bracket for the support of a pier-table, &c.

CONSTANT WHITE, PERMANENT WHITE. A pigment prepared from the sulphate of barytes, useful in water-colour painting, and possessing great body. It is very poisonous.

CONTINUITY in design is that governing principle which makes all parts of a subject combine to form a composition which would become imperfect by the abstraction of any portion thereof.

CONTORNIATE. A word coined from

the Italian, *contorno*, or the French, *contour*, signifying the outline of anything, it describes a class of antique medals which have a deep circular line cut all round the edge, like a V-shaped furrow bounding the surface of the coin. They were never intended as currency, and the Art displayed on them is generally of an inferior kind. They are thin, always of brass, and their reverses exhibit scenes from mythologic history, &c. They have generally monograms engraved upon the obverse.

CONTORTION. Violent action of an unnatural kind.

CONTOUR. (*Fr.*) The definite line of a figure or other object, or the ideal line formed by position.

CONTRAST. The opposition of varied forms in sculpture, or colours in painting, which by such juxta-position more vividly express each other's peculiarities.

CONVENTIONAL. A peculiar mode in Art, in contradistinction to the absolutely true and natural.

CONVEX. Curved outward.

COPAIBA, COPAIVA. A kind of turpentine or oleo-resin, of an amber colour, obtained from the West Indies and Brazil. Being destitute of oxygen, it readily attracts it from the atmosphere, and dries into an excellent varnish, for which purpose it is sometimes used, as well as for a VEHICLE.

COPAL. A hard resin, the product of a tree growing in India and Africa, used in making varnishes; it is of a tawny yellow colour, transparent, and vitreous, without taste or smell, and is nearly as hard as AMBER. The copal varnish, employed in painting from a very early period, is the resin dissolved in boiling linseed oil. Turpentine will dissolve this resin, though with difficulty. Copal varnish, as well as amber varnish, has been extensively employed as a VEHICLE in oil painting.*

COPE. An ecclesiastical vestment, like a cloak (which it originally was, and used to protect the wearer from the inclemency of the weather), worn in processions, at vespers, during the celebration of mass, by some of the assistant clergy, at benediction, consecration, and other ecclesiastical functions. Its form is an exact semicircle, without sleeves, but furnished with a *hood*, and is fastened across the breast with a MORSE or clasp. COPES were ornamented with embroidery and jewels (APPARELLS, ORPHREYS), wrought with elaborate splendour, at a very early period. In the thirteenth century they became the most costly and magnificent of all the ecclesiastical vestments.*

COPPER. A metal which obtains its name from the extensive mines worked by the ancient Greeks in Cyprus. Its malleable properties gave it an early value in the manufacturing Art, and swords, shields, helmets, musical instruments, vases, &c., were fabricated from it by the nations of antiquity. As a colour, the oxides of copper have been employed from an early period. Its combinations with acids and oxides give rise to a great number of pigments. The greens were well known to the Greeks, and have been described by Theoprastus. The blues employed in the baths of Titus were all of them an oxide of copper, mixed with alumina and lime. In modern times, blue verditer, Brunswick green, verdigris,

* See *Materials for a History of Oil Painting*, by C. L. Eastlake; THEOPHILUS, *Arts of the Middle Ages*, by Hendrie; Mrs. Merrifield's *Ancient Practice of Oil Painting*, &c.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume*. Our engraving is copied from the monumental brass of a priest of the fourteenth century, as engraved by Waller

and emerald or Scheele's green, are the principal greens formed from copper; it enters also into the composition of Prussian brown and Spanish *ferreto*, as well as being greatly used in the manufacture of bronzing powders. In giving colour to glass, this metal is of the greatest importance. It has been extensively used by engravers for book-plates, until the introduction of steel plates, which, admitting the action of acid much more freely, and wearing less in printing when the plate was completed, has in some degree superseded its use. It is pleasanter, however, to the action of the burin.

COPPER-PLATE PRINTING. The art of transferring to paper the engraver's art upon copper. The lines of an engraved copper (or steel) plate are filled with a viscid ink, which is wiped from the surface with the palm of the hand, and a little whiting; it is then placed in a rolling-press, paper laid on it, and so passed under the cylinder, when the ink is deposited in the lines.* India-paper proofs are taken by laying the damped sheet of thin India-paper upon the ordinary plate-paper, its surface being previously roughened by a brush, when the pressure causes sufficient adherence.

COPY, *in the Fine Arts*, is a multiplication or reproduction of a work, whether painting, statue, or engraving, by another hand than the original. If a master copies his own picture, we call it merely a *repetition*, which the French designate by the term *doublette*. COPIES are of three kinds: the most general are those in which the copyist imitates the original with anxious exactitude; in this case, the difficulty of copying is but slight. The second kind is where the copyist avoids exact imitation, but renders the original freely in its principal traits. These COPIES, exact imitations in style and colouring, are soon seen to be apocryphal pictures. The third and most important kind of COPY is that in which the picture is imitated with the freedom of a skilful hand, but at the same time with a truthful feeling of the original, and with the inspiration of genius, finding satisfaction not in copying, but in an imitation little short of creation.

CORAL. A marine zoophyte, which, when removed from the water, becomes as hard as a stone. It is of a fine red colour, and will take a bright polish. It is much used for small ornaments, but is not so susceptible of a high rank in gem-sculpture as precious stones.

CORBEL. A projecting bracket, to support a pier, cornice, or column in architecture. In domestic Art, it is used for carrying pier-tables, clocks, &c. See CONSOLE.

CORIUM. (*Lat.*) Leathern body armour cut into scale form, occasionally worn by the Roman soldiers. A specimen is here given from Trajan's column.

CORK. The bark of the *quercus liber*. It is frequently used in the construction of models of buildings; particularly in the imitation of ruins. When burned, it forms the pigment known as SPANISH BLACK.

CORN. Ears of corn are the attribute of Ceres, and also of the Goddess of Justice, and Juno Martialis, who is represented on a coin of Trebonianus Gallus with some ears of corn in the right hand. They were also the symbol of the year. The harvest month, September, was represented by a maiden holding EARS OF CORN, and Ceres wore a wreath of them, or carried them in her hand, as did also the Roman divinity, *Bonus Eventus*. The ears of corn were also used as a symbol of tillage, fruitfulness, culture, and prosperity; and we find on the reverse of a silver coin of Metapontis an ear of barley, with a field-mouse beside it; the barley alludes to the sacrifice of golden ears at Delphi, and the mouse to Apollo Sminthios.

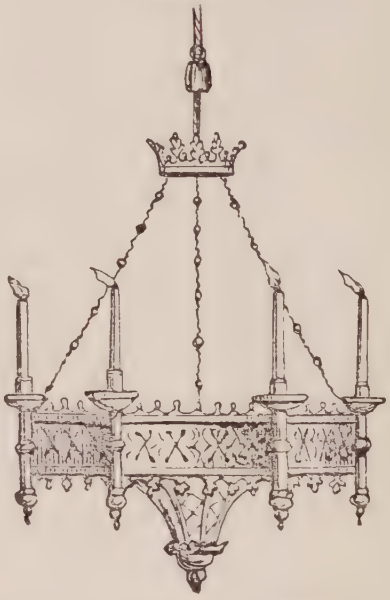
CORNET (*Fr.*), CORNETA (*Ital.*) A

* For some account of the origin of the Art, see NIELLO.

flag in the form of an elongated square, upon which arms were emblazoned. The *cornet* of a regiment obtains that name from bearing such a flag. The name is also applied to the square caps of doctors of divinity, or to those of a similar form worn by females. It is derived from the same root as our word *corner*, and used for any articles with acute angles.

CORNUCOPIÆ. (*Lat.*) The symbol of Plenty, Peace, and Concord;—among the classic nations, held by deities emblematic of those powers, or placed upon coins alone as an emblem. It was a wreathed horn, filled to overflowing with richest fruit and corn.

CORONA. (*Lat.*) The Roman term for a honorary wreath, floral or metallic, of which the most honourable was the *corona obsidionalis*, bestowed on the conqueror of a city, and which was made of grass and wild flowers from the field of contest. The *corona civica* ranked next, which was formed of oak-leaves and acorns, and given to the soldier who had saved the life of a Roman citizen in battle. The *corona navalis* was given for naval services, and was of metal, the rim decorated with a series of models of the prows of ships. The *corona muralis* was given to the first soldier who scaled the walls of a besieged city, and was decorated with a series of turrets, like those of a walled castrum. The *corona castrensis* was given to the soldier who first passed the vallum or outer palisades of an enemy's camp, and was decorated with representations of them. The triumphal crown of a conqueror was of laurel, bay-leaves, or gold; that of a commander, who claimed honour for a less hazardous victory, of myrtle. The olive crown was awarded as an honorary wreath to soldiers. The sacerdotal crowns were of olive-wreaths, ears of corn, or gold, as circumstances required. The funeral crowns, of parsley, ivy, and poppies. The convivial crowns, at great feasts, of roses, violets, myrtle, &c. The bridal crown, of verbena; that suspended at the door of a house where a child was born was, among the Greeks, of olive for a male, and wool for a female; among the Romans, of laurel, ivy, and parsley. (For other forms of regal CROWNS, see that word.) In ecclesiastical furniture, the



term *corona* is applied to a crown or circlet suspended from the roof or vaulting of churches, to hold tapers, lighted on solemn occasions, the number of which is regulated according to the solemnity of the festival. Sometimes they are formed of triple circles, arranged pyramidally.

CORONET. The unarched circlet of gold and precious stones worn by the nobility as a token of rank, different decorations being adopted upon it as distinctions and differences; thus, a duke bears on his coronet eight strawberry leaves; a marquis four strawberry leaves and four pearls; an earl double that number of both; a viscount a row of pearls only; and a baron the same, but consisting of six only.

CORRIDOR. (*Ital.*) From the Spanish *correr*, to run. A gallery surrounding a building.

CORPORALE. (*Ital.*) The white linen

cloth placed upon the altar in the Catholic Church at the consecration of the host, which was sometimes folded and used to cover the chalice or conceal the bread. "The expression of a *corporal oath* originated in the ancient custom of swearing solemnly on the corporal cloth." *

CORSELET. (*Fr.*) A light breast-plate, chiefly used by infantry, particularly pikemen, in the sixteenth and seventeenth centuries.

CORTILE. (*Ital.*) A courtyard, or area, the walls of which, in Italian houses, were frequently decorated with frescoes, and adorned with statues.

CORTINA. (*Lat.*) The tripod of Apollo, from whence his oracles were promulgated. It took its name from the circumstance of being covered with the skin of the serpent Python.

CORYMBUS. (*Gr.*) A mode of dressing the hair among the Greek women, frequently represented in antique Art, particularly in statues of Venus; which consisted in gathering it in one knot on the top of the head. See also TUTULUS, with which it is almost identical.

COSMORAMA. A compound word derived from the Greek, and used to designate an exhibition of views selected from various parts of the globe.

COSTUME. The study of costume requires, on the part of the artist, the observance of propriety in regard to the person or object represented; an intimate knowledge of countries, their history, manners and customs, arts, and natural productions; the vestments peculiar to each class; their physiognomy, complexion, their ornaments, arms, furniture, &c.; all should be conformable to the scene of action and its historical period. Many of the old masters, and not a few of the modern, have committed some very glaring improprieties in their costume; we may instance Paul Veronese, while, on the contrary, Nicolas Poussin is remarkable for his accuracy in this respect. The observance of correct costume is a great merit in an artist, at the same time it must be subservient to pictorial effect. The subject does not meet with that earnest attention from artists that its importance demands. We have made COSTUME a special feature in this dictionary, and, in the progress of this present descriptive article, have endeavoured to refer the reader to the best authorities on the subject. We subjoin the titles of a few of the books most valuable for the constant general reference of the artist.*

To treat of so extensive a subject as costume within the proper limits necessary to a work of the present kind, is to do no more than suggest the great variety it presents, and point out the best sources for further information to those who may require a more minute descriptive account than we can pretend to give, for the subject would require volumes where we have only pages at command. A brief general review will, therefore, be our task, commencing with the ancient nations.

Egyptian monuments give us the earliest representation of ancient life; and so abundant and varied are the scenes exhibited by these antique artists, that we are by their means perfectly conversant with the fashions and modes of life of the people who lived under the rule of the Pharaohs, when Joseph and the Patriarchs were in that land. There is scarcely a scriptural allusion to any circumstance or thing that does not meet with a pictured proof in these remarkable works. The great refinement of life in these ancient days is visible in all the in-door scenes, as well as in the costume of characters moving in the higher circles; an abundance of jewellery, embroidery, and rich colours is visible. Among the poorer classes, that simplicity which still reigns in the East is remarkable, and which restricts the dress to little more

* Pugin's *Glossary of Ecclesiastical Costume.*

* Hope's *Costume of the Ancients*, two vols. 8vo.; Fairholt's *Costume in England*, 8vo., 600 woodcuts; Herbe's *Costumes Français*, folio; Ferrario, *Il Costumo Antico e Moderno*, 4to.; Hefner, *Costume du Moyen Age Chretien*, 4to.; *Costumbuch für Künstler*, 4to.; Pugin's *Glossary of Ecclesiastical Ornament and Costume*, 4to.

than a girdled tunic, longer or shorter according to sex; children going entirely naked.* The Jews, and other nations of the same remote era, are occasionally introduced in their sculptures and paintings; and there is a sufficiency of marked character in feature and dress to distinguish them from their delineators. The sculptures and paintings at Beni-Hassan, and the representation of the victories of Sesostris and others of their sovereigns, supply full details on these points.

Ancient Assyria has almost miraculously revived an equal knowledge of its private life and manners, as well as its public greatness, its expeditions and wars, in the bas-reliefs exhumed within the last few years by the persevering efforts of England and France. The national museums of both countries now possess a rich series of works of Art—the "pictured history" of this remarkable people, whose relics in our European museums might, a few years ago, be included in a single case. The minute truthfulness of their sculptures is most remarkable; the smallest portion of dress and its accessories are all delineated with the utmost care, from an ear-ring to a shoe-tie; and are of the greatest value as pictures of life in Nineveh and Persepolis.†

Ancient Greece has left an abundance of authorities to guide the modern artist in his representation of any scene he may choose from its famed history. The numerous works, native and foreign, devoted to their Art, will present an abundance of material for the painter's use. The early vases* and sculptures† furnish many important features; and our own national collection is second to none in this class. Within its walls we may trace its progress from infancy to maturity; from the rude vase-painting, partaking largely of the grotesque archaism of ancient Egypt, to the sculptures from the Tympanum of the Temple of Minerva at Ægina, and those from the Temple of Apollo at Phigaleia in Arcadia, to the final triumph of Greek Art in the sculptures from the Parthenon at Athens. It may, however, be noted, that while the earlier artists strictly represented such costumes as constantly met their eye, the later ones occasionally took the liberty of divesting their figures (particularly if male) of some of the body clothing, and at times left the chlamys only upon the figure.‡ The close alliance between the Grecian and ancient Babylonian and Persian Art may be traced in the series of sculptures discovered by Sir C. Fellowes in Asia Minor, and now known in our British Museum as the "Xanthian Marbles." §

It is almost superfluous to enter into details here of the easily-obtained examples of Roman costume, which abound in the museums of Europe, and leave nothing to be desired in the way of detail descriptive of the habits, customs, religious ob-

* The most abundant information may be found in the great work on Egypt by Rosellini; but as this is a costly book confined to great libraries, the admirable digest of that and all other works on Egypt, by Sir J. G. Wilkinson, combined with his own researches there, may be referred to as amply sufficient. It is entitled, *Manners and Customs of the Ancient Egyptians* (first series three vols. 8vo.), and is abundantly illustrated with engravings. In the course of this dictionary many examples may be seen copied from Egyptian originals.

† The engravings in Ker Porter's Travels are the best old authorities for the study of those who cannot visit the monuments themselves in the British Museum. But the more modern works of M. Botta in France, and Mr. Layard in England, are the most scrupulously correct. Mr. Vaux's *Nineveh and Persepolis; an Historical Sketch of Ancient Assyria and Persia*; a cheap and excellent *resumé* of all that has gone before, may also be consulted; it contains many engravings from the sculptures there discovered.

* See the works of Sir William Hamilton, and the engravings by Kirk, Moses, and others, illustrative of this subject.

† Our engraving, p. 48, is a good example of an early date.

‡ See our cut illustrative of that word; as well as CHITON, CANEPHOROS, DIPLOIS, ENCOMBONA, PALLA, &c., &c., for further details of Greek costume, which may thus be found described under their proper names.

§ Engravings of them have been published by Sir Charles Fellowes, whose descriptive narrative of his discoveries contains also an abundance of information on the ancient and modern inhabitants of that country. The Ionic trophy monument, as well as the Satrap's sarcophagus, represents the costumes of the Persians, as they are also seen on the great mosaic at Pompeii, called the Battle of Issus.

servances, games, battles, triumphs, &c., of this great people. In the course of this dictionary, the reader will find, under their proper names, concise explanations of the most important portions of costume, arms, and armour adopted by them. To the great works of Montfaucon and other students, we must refer for an abundance of information on all these points.*

The barbaric nations which aided in the fall of Rome, and others which existed at the same period, find their record only on some of their national antiques; history is somewhat silent on the peculiarities and appearance of non-literary countries, and they are, in fact, only incidentally alluded to, and figured merely as accessories in the works of artists employed to commemorate the deeds of their superiors.† Their national antiquities in sculpture are of the coarsest kind, and their peculiarities of dress so rudely delineated, that considerable difficulty still exists in fully comprehending them. The attention, however, awakened of late to primeval investigations by the archæologists at home and abroad, have dissipated some of the darkness, but enough mist yet remains.

Of modern countries we may note England as possessing a very large series of national works illustrative of her peculiarities. Strutt, Planché, and Fairholt‡ are among the literary contributors. The artistic may be comprised in the works of Stothard, Cotman, Waller, Gough, Hollis, Boutell,* &c., who have devoted themselves to the task of delineating the monumental effigies and incised brasses, which generally afford most valuable information on points of costume not to be found elsewhere—at least, in such minute truthfulness, and to so large a scale. With regard to arms and armour, great information may be gleaned from all these works; but Meyrick and Skelton† devote themselves to that exclusively.

France, that *arbiter elegantiarum* in all the freaks of fashion, finds its record in many curious books on costume; for general purposes, however, it may be sufficient to refer to the laborious Jesuit Montfaucon, Lenoir, and Maillot.‡ The northern countries have fared well in point of notice and delineation, and Russia, Sweden, Denmark, Norway, and Poland§ have all their native peculiarities pictured forth. Holland meets with abundance of delineation in the works of its great painters;‖ and Middle Europe, Germany, and Switzerland¶ re-

* Vide Montfaucon's *Antiquité Expliquée et Representée en Figures*, ten vols. folio, 1722-4, a perfect enclyclopædia of ancient Roman life and manners, with hundreds of engravings, selected from all well-known antiques and continental museums; Boissard, *Antiquorum Romanæ*, six vols. fol. 1579-1627; Rubeis, *Admiranda Romanorum Antiquitates*, fol. 1693; Count Caylus, *Recueil d'Antiquités Egyptiennes, Etrusques, Grecs. et Romaines*, seven vols. 4to. 1752-67; the *Museum Capitolinum*, the *Museo Pio-Clementino*, and the works of Winckelmann, Millingen, and Taylor Combe.

† In the coins of Rome and the sculptures devoted to their victories, we thus find provinces and people personated, and recognise the costume of other countries (see cut to CHIRODOTA), but they are sparingly introduced, and we cannot study them "in their habits as they lived" so perfectly as we can the others.

‡ Strutt's *Horda Angel—Cynan, a Complete View of the Dress and Habits of the People of England*, and *Regal and Ecclesiastical Antiquities;* Planché's *History of British Costume;* Fairholt's *Costume in England.*

* Stothard's *Monumental Effigies of Great Britain;* Cotman's *Sepulchral Brasses in Norfolk and Suffolk;* Waller's *Series of Monumental Brasses;* Gough's *Sepulchral Monuments;* Hollis's continuation of Stothard's work under the same title; Boutell's *Monumental Brasses and Slabs*, and his *Monumental Brasses of England.*

† Meyrick's *Critical Inquiry into Ancient Arms and Armour;* Skelton's *Engraved Illustrations of the Armoury at Goodrich Court.*

‡ Montfaucon's *Antiquities de la Monarchie Française;* Lenoir's *Musée des Monuments Français;* Maillot's *Recherches sur les Costumes, les Mœurs, les Usages, Religieux, Civils et Militaires, des Anciens Peuples;* a work full of good information concisely rendered, the third volume being devoted to French history entirely.

§ J. A. Atkinson's *Picturesque Drawings of the Manners, Customs, and Amusements of the Russians;* Le Prince's *Etchings of Russian Costume*, &c.; Coxe and Swinton's Travels; the last three countries are illustrated by Weigel in his *Neu-eroffnete Welt-Galleria*, published at Nuremberg in 1703.

‖ As Teniers, Ostade, Rembrandt, Jan Stien, &c., &c.

¶ See the woodcuts by Weigel, of Nuremberg, in 1580, for ancient; and A. F. Bertand de Moleville's *Costumes of the Hereditary States of the House of Austria*, for modern costume; Chretien de Mechel's *Suite de Different Costumes de la Suisse.*

ceive their share of attention in picture-books especially devoted to them. The south—Spain, Portugal, and Italy* generally, with Greece, Sicily, and the Mediterranean district, have the graceful and gay dresses of its people delineated by able hands. So also has Turkey, Arabia, India, and China;† the natives of modern Egypt being as minutely described by our countryman Lane as those of its ancient inhabitants have been by other pens and pencils; thus completing the cycle of ancient and modern costume; and satisfactorily showing the abundance of material at the disposition of the artist who aims at truthfulness in the delineation of his pictured scenes.

COTÉ-HARDIE. (*Fr.*) The tunic tightly fitting to the body, like the JUPON, as worn by men in the fourteenth century. The long tightly-fitting gown worn by ladies, with a row of buttons to the waist, at the same period.

COTHURNUS. (*Lat.*) A high covering for the foot, reaching to the middle of the leg. See BUSKIN.

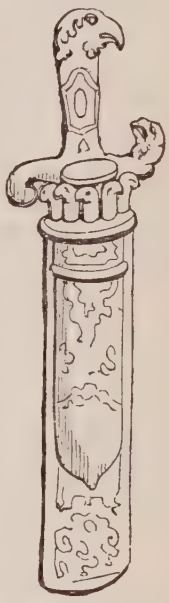
COTYLISCOS. (*Gr.*) A small pot with a single handle, in other respects like an *amphora* in miniature.‡

COUDIÈRES. (*Fr.*) Elbow-plates in mediæval armour. See ELBOW-PIECES.

COUNTER-PROOF (*contra*-proof). An impression of an engraving obtained by laying a freshly-printed proof upon plain paper, and passing it again through the press, by which means the ink is transferred from the wet proof to the plain paper, and an impression reversed obtained for the use of the engraver, who may wish to see on the paper the exact effect of the lines as they are reversed on his plate.

COUP-D'ŒIL. (*Fr.*) As much as may be comprehended by the eye at one view. The general effect of a picture or group.

COUTEAU-DE-CHASSE. (*Fr.*) The case of "hunting-knives," containing also a fork and bodkin, carried at the side by gentlemen in hunting, in the fifteenth and sixteenth centuries. They were highly decorated, and it was an especial honour, reserved for the principal gentleman of a hunting party, to cut up the deer when it was killed, which was done with much ceremony, and the skilful knowledge of the mode of carving considered part of a finished education.



COVERCHIEF, KERCHIEF. A word naturalised from the French *couvre-chef;* a small shawl or covering for the head;* the more modern handkerchief having the first syllable added, by way of distinction between that worn on the head and that used by the hand, but producing a corrupt and contradictory term.

COVINUS. The war-car of the ancient Britons and other barbaric nations of the Roman era, the wheels of which were furnished with scythes, to keep off infantry from a close attack on the charioteer, and clear a way through an opposing army.

COWL, CUCULLUS (*Lat.*) The hoods which protect both head and neck from the cold. St. Basil and St. Anthony commanded their monks to wear them, but

* Manuel de la Cruz's *Recueil de plusieurs Habillements Espagnols;* the Rev. W. Bradford's *Sketches of the Country, Character, and Costume in Portugal and Spain;* I. B. Greuze's *Divers Habillements suivant le Costume d'Italie;* and Stackelberg's *Drawings of Grecian Costume.*

† Octavian Daluimart's *Costume of Turkey;* D'Ohsson's *Empire d'Othoman;* Count Leon de Laborde's Travels; Malcolm's *History of Persia;* Balthazar Solvyn's *Costume of Hindostan;* George Henry Mason's *Costume of China;* ditto by William Alexander; and Lord Macartney's Travels.

‡ Dennis's *Cities and Cemeteries of Etruria.*

* See cut to CRESPINE, which represents a lady of the fifteenth century wearing a coverchief over the network which conceals her hair.

they were generally used by travellers, sailors, and huntsmen.

CRACKLIN. A term applied to a certain species of china, the glaze over which has been purposely cracked all over in the kiln as a decoration.

CRACOWES. The long, pointed shoes, with upturned toes, which were first worn in the fourteenth century, at Cracow, and afterwards generally in Europe. They were so long as to be secured to the knee by chains.*

CRATER. (*Gr.*) Literally, mixing vessels. Jars of a capacious kind, in which the wine was mixed at table with water for the use of the guests—the pure wine being brought in amphoræ, and placed at banquets for the service of guests, who were helped from them in smaller vessels. See Arysteres and Cyathus.

CRAYONS, Pastille (*Fr.*), Passel Stifte (*Ger.*) Cylinders of soft clay, white, or coloured with various pigments, used for delineating objects upon paper, which are usually termed *chalk drawings*.

CREDENCE-TABLE. The small table beside an altar, on which the communion was placed before consecration.

CRENELLATED. Embattlemented.

CRENELLE. (*Fr.*) The embrasures of a battlement or tower.

CREPIDA. (*Lat.*) Light shoes or slippers, originating in Greece, and adopted by the Romans, some authors say they were identically the same as the Soccus. Rich, in his dictionary, however, says that this is incorrect, and they were like that engraved under our word Amentum, consisting of a sole, sometimes thick, and to which a piece of leather covering the heel and side of the foot was attached, through the apertures made in the edges of which passed the *amentum*, or strap, which secured it across the instep of the wearer. He considers that "it was properly characteristic of the Greek national costume, was adopted by both sexes, and considered the proper foot-covering to be worn with the *pallium* and with the *chlamys*." Consequently, in the fictile vases and other works of Art, when figures are clad in the above-named garments, and not bare-footed, as in the heroic style, their feet are commonly protected by coverings of a similar description.

CRESPINE. (*Fr.*) A network to confine the hair of ladies. It originated with the *calantica* of the ancients, and appears in the middle ages, taking all forms, and bearing many names, as *tresson*, *dorelot*, &c. Our specimen is copied from the effigy of Lady Berkeley (temp. Henry IV.), in the church of Wotton-under-Edge, Gloucestershire.

CREST. The feathers or ridge on the summit of a helmet. A device placed upon a wreath, originally surmounting the knightly helmet.* It is now placed over family arms, and has sometimes a punning allusion, as in our engraving, the Moor's head being the crest of the Moore family.

CRETA LÆVIS. A crayon of permanent colour, the invention of Messrs. Wolff and Son. It is clearer than chalk, and has more softness and delicacy.

CREWETTS. Small vessels of glass or

* Our cut is copied from a MS. of the period in the British Museum.

* See cuts to Helmet.

metal, used at the altar to hold the wine and water for consecration.

CRIMSON. The colour known by this name is *red*, reduced to a deep tone by the presence of *blue*.

CRISPIN AND CRISPINIAN, STS. The tutelar saints of the shoemakers, who are sometimes represented at work at that trade,* which their legend tells us they practised, although nobly born, to procure subsistence and help the poor, angels sometimes supplying the leather. The tools of shoemakers, or a hide cut into thongs, are their attributes.

CRITIC. One who analyses the ruling principles which guide a work of Art, and points out deviations from taste and accuracy; or enforces merits, by his acumen in discovering beauties of intention and execution. It is the rarest of all qualifications, seldom honestly exerted, and most frequently practised by those who have temerity and pretension rather than judgment. In Art, it is particularly rare to find good criticism, based on a knowledge of its true principles.

CRITICISM. The exact analysation of Art, *not* the praise or censure of the pretender to knowledge, which is frequently, but erroneously, termed criticism; and which is also too generally considered merely as the art of finding faults.

CROCKETTS. Enrichments modelled generally from the vegetable kingdom, such as vine or other leaves, but sometimes animals and images are introduced, and employed in gothic architecture to decorate the angles of various parts of ecclesiastical edifices, such as spires, pinnacles, mullions of windows, &c. The forms are infinite, almost every kind of leaf or flower being employed for this purpose, generally with some pointed reference to local circumstances. Thus, at Westminster, we find a succession of roses and pomegranates; at Magdalen College Chapel, lilies. They only appear in pyramidal and curved lines, never in horizontal ones.

CROSS. The CROSS occupies a very important place in Christian Art. It is the sole and universal symbol of our redemption, and of the person of our Saviour; he is symbolised under this form; as he is also under that of the FISH, the LION, or the LAMB. The CROSS is either historic or symbolic, real or ideal: in the one it is a gibbet, in the other an attribute of glory. There are four species of CROSS. 1. The cross without a summit, in the form of a T; this is the Egyptian cross of the Old Testament (fig. 6). Many ancient churches, especially the Basilicas of Constantine, St. Peter and St. Paul at Rome, are, in their ground-plan, nearly of this form. 2. The cross with summit; it has four branches; this is the true cross, the cross of Jesus and the Evangelists (fig. 1). This form of cross is divided into two principal types, which also partake of many varieties: they are known as the Greek and the Latin cross; the first is adopted by the Greek and Oriental Christians, the second by the Christians of the West. The GREEK CROSS (figs. 10, 11) is composed of four equal parts, the breadth being similar to the length.* In the LATIN CROSS (fig. 1), the foot is longer than the summit or the arms. The Greek cross is an *ideal* cross; the Latin cross resembles the real cross upon which Jesus suffered. 3. The CROSS with two cross-pieces and summit (fig. 2).† 4. The CROSS with summit and three cross-pieces (fig. 3).‡ When the CROSS retains its simple form, and is not loaded with attri-

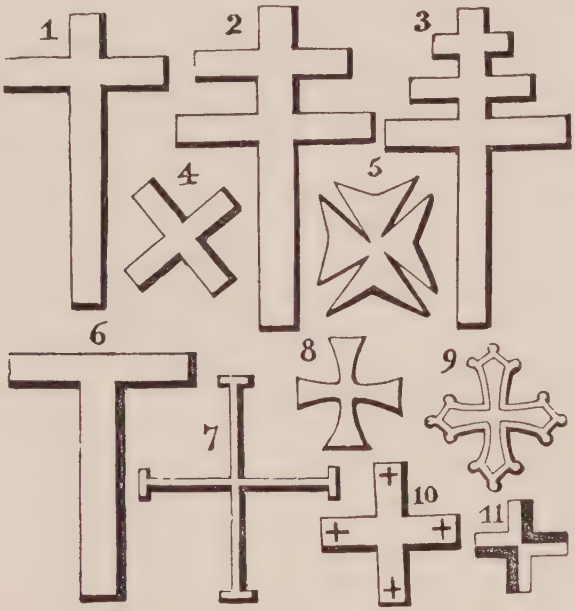
* See a curious instance in Hone's *Every-day Book*, vol. i.

* The MALTESE CROSS (fig. 5), and the CROSS OF JERUSALEM (fig. 7), are varieties of the Greek cross.

† This is known in heraldry as the PATRIARCHAL CROSS.

‡ These varieties of the cross must be regarded as somewhat fantastic, yet they were adopted by the Church. The TRIPLE CROSS was carried only before the Pope; the DOUBLE CROSS was appropriated to cardinals and archbishops, while the SIMPLE CROSS was left to the bishops.

butes or ornaments, we must distinguish the CROSS OF THE PASSION from the CROSS OF THE RESURRECTION. The CROSS OF THE PASSION is a real cross—the gibbet upon which Christ suffered. This is the cross in common use in our churches; it is employed by painters and sculptors; and



rection. It is a lance, the staff of which terminates in a CROSS instead of a pike; it carries a flag or banner, upon which is depicted a cross, which is suspended from the point of intersection of the arms. It is the cross held by the paschal lamb,* it is that carried at the head of religious processions. It is not a tree, like the *cross of the passion*, but a staff; the first is the *cross of suffering*, the other is the *cross of victory;* they are of the same general form, but the latter is spiritualised, it is elevated or transfigured.† There are many other crosses which are purely emblematic, some of which have been adopted in heraldry,‡ to which names characteristic of

which, in Catholic countries, meets us at every turn—by the roadside, in the street, chapels, and cathedrals. It is also called the TRIUMPHAL CROSS. The CROSS OF THE RESURRECTION is the symbol of the true cross; it is that put into the hands of Christ in representations of his resur-

their nature and forms have been given; and it is somewhat remarkable that all those used in blazonry are Greek, and not Latin, being brought from the East at the time of the Crusades.* The full consideration of this interesting subject would fill a large volume.†

---

* See cut to AGNUS DEI.

† The *cross of St. John the Baptist* is nearly identical with this, but it has not the cross depicted on the banner.

‡ Thus the cross fig. 4 is that of St. Andrew and St. Patrick; but in heraldry it is termed a *saltire*. Fig. 7 is also termed a cross *potent;* fig 8, a cross *pattée* or *formé;* fig. 9, a cross *patance;* fig. 10 has *crosslets* in each limb; and fig. 11 is *counter-changed*—that is, the colour is opposed by its opposite tint midway throughout. These are a few of the heraldic distinctions, which are very numerous.

* See *Glossary of Heraldry*, 8vo, Oxford, 1847. The crosses used by the Church may be classed conveniently as follows:—

1. Altar crosses.	6. Marking crosses.
2. Processional.	7. Pectoral crosses.
3. Roods on lofts.	8. Spire crosses.
4. Reliquary crosses.	9. Crosses pendant over altars.
5. Consecration crosses.	

See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

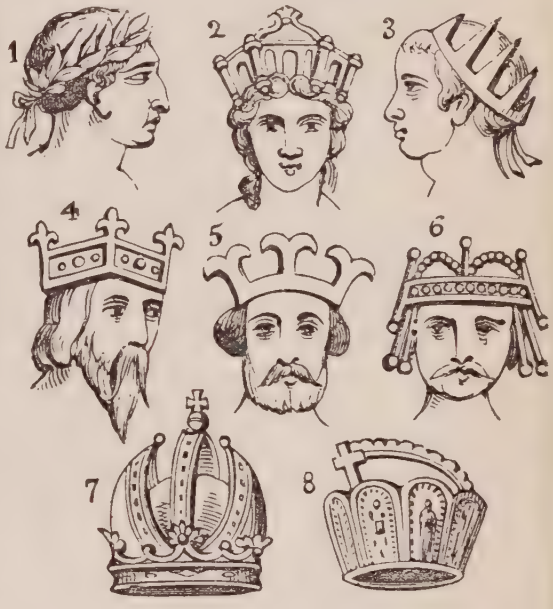
† We must refer our readers to one entitled *Cruciana* for a very curious dissertation on the point; as well as to the interesting work of M.

CROSS-BOW. This ancient weapon, a great improvement on the wooden long-bow, was brought to Europe by the Crusaders. It was made of steel, with a peculiar handle, and the string was stretched by means of a small wheel called a *gaffle*. The bolts or arrows were generally shod with iron, and were either round, angular, or pointed. Burning materials

were also discharged from the bow, in order to set fire to buildings and machines of war. Those bows made wholly of iron were called BALLISTERS (an obvious corruption of the Latin word *balista*).* The share which Art had in the CROSS-BOWS of the middle ages may be seen by a glance into the armouries. The most artistic specimen is the bow which Charles V. used for his amusement. It was inlaid with ivory carved by Albert Durer.

CROSS-HATCHING. A term in engraving applied to lines, whether straight or diagonal, which cross each other at regular or obtuse angles, to increase depth of shadow.

CROWN, CORONA. (*Lat.*) An ornament of various forms and materials worn encircling the head, by kings and others as emblems of authority; and as a mark of honour for civil, military, and naval achievements.† Nine specimens of CROWNS are enumerated in heraldry:—1, the Oriental crown; 2, the triumphal or imperial crown; 3, the diadem; 4, the obsidional crown; 5, the civic crown (this is the crown in which Cybele is represented); 6, the crown Vallary; 7, the mural crown; 8, the naval crown; 9, the crown celestial. In Christian Art, the crown, from the earliest times, is either an attribute or an emblem. It has been employed as an emblem of victory, and hence became the especial symbol of the glory of martyrdom. Its



form varied at different periods; in early pictures it is simply a wreath of the palm or myrtle, afterwards it became a coronet of gold and jewels. Generally, the female martyrs only wear the symbolical crown of glory on their heads. Martyrs of the opposite sex bear it in their hands, or it is carried by an angel. Sometimes, as with St. Catherine and St. Ursula, the crown is both the symbol of martyrdom and their attribute as royal princesses. The Virgin, as "Queen of Heaven," wears a crown. No. 1, in our cut, represents the laurel crown of ancient Rome, from Montfaucon. No. 2, the mural crown worn by Cybele, as given by Caylus. No. 3, the radiated crown of its ordinary form, from a coin of Gordian. No. 4, the square Saxon crown, as delineated in a MS. of the period, in the Cottonian collection (Tiberius, C 6). No. 5, the crown of Edgar, from his grant to Winchester, A.D. 966 (Vespasian, A 8).

Didron, *Iconographie Chretienne, Histoire de Dieu*, 4to., Paris, 1843; and the Oxford *Glossary of Heraldry*, already quoted.

* Two Popes forbade the use of the cross-bow; it was most in favour in the time of Richard Cœur de Lion and Philip Augustus of France It was used as a weapon of war in the fourteenth and fifteenth centuries, when a great part of the infantry of an army consisted of cross-bowmen, or archers; those of Genoa and Venice were particularly famous, and were often hired by foreign powers.

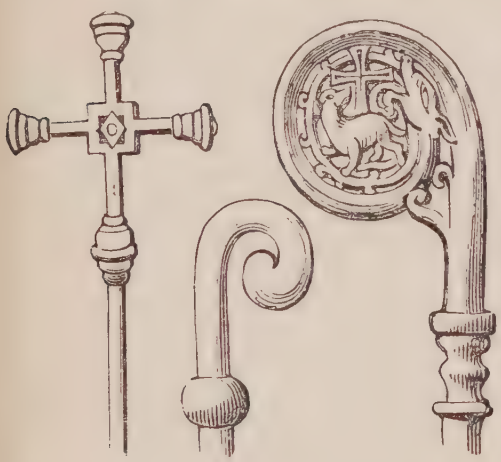
† See CORONA.

No. 6, the crown of William the Conqueror, from one of his coins. No. 7, the imperial crown of Germany. No. 8, that worn by Charlemagne.

CROTALA. Pieces of sonorous wood, held in both hands by dancers, and rattled

or struck together with the fingers to the measure of the tune. They are the prototypes of the modern Italian *castanets* and the American *bones*, and were anciently employed in the worship of Cybele.

CROZIER. A staff surmounted by a cross, borne before an archbishop. It is about five feet long, hollow, and generally made of tin, gilt and ornamented (fig. 1). It is often confounded with the PASTORAL STAFF of the bishop, which is quite dissi-



1. 2. 3.

milar, being made in the form of a crook (figs. 2 and 3). The early CROZIERS were exceedingly simple, terminated only by a floriated cross.* The BYZANTINE CROZIER had at the top either a knob or a cross, which is sometimes in the form of a T, with curved serpents on both sides. It is also found in the Latin church, in ancient representations of bishops.*

CRUCIFIX, CRUCIFIXUS (*Lat.*) The representation of the Saviour on the cross, but especially that plastic one seen on the altars of Catholic churches, in the centre of which it stands, overtopping the tapers, and only removed at the elevation of the Host. Its intention was to lead the mind back to the cross, which was set up on the altar, or in some convenient spot. It was first known in the time of Constantine, and takes the place of the plain CROSS in the Eastern church. It was not commonly used till the end of the eighth cen-

tury. The Greek church never publicly accepted it—although it is named in the quarrel about images—but used the simple CROSS. It was not general in the Latin church until the Carlovingian era. From the *disciplina arcani* and the early prohibition of IMAGES by the Synod of Elvira (305), an early use of the crucifix may be supposed, as it referred immediately to the first Christian dogma. At first the simple cross was sufficient—*crux immissa* or *capi-*

* In Shaw's *Dresses and Decorations*, vol. i., an archbishop is figured with a crozier of simple but beautiful design.

* Fig. 1 represents the crozier held by Archbishop Waldeby, A.D 1397, in his effigy at Westminster. Fig. 2 is of very early date, in the cathedral, Durham; fig. 3, in the Museum, Newcastle: both are pastoral staffs.

tata, +; *crux decussata*, ×; and *crux commissa* T—the Lamb standing under a blood-red cross. The addition of the Saviour's bust at the head or foot of the cross, while the Lamb lay in the centre, was the next step towards the CRUCIFIX; and afterwards Christ himself was represented clothed, his hands raised in prayer, but not yet nailed. At last he appeared fastened to the cross by four nails (seldom by three), and on the older crucifixes alive, with open eyes; on the latter ones (from the tenth to the eleventh century), sometimes dead. Christ was often clad in a robe, having the regal crown on his head; more recently the figure wore only a cloth round the loins, and the crown of thorns.* This representation was continued, and the CRUCIFIX regarded as an indispensable attribute of churches and altars. The number of them increased, as they were particular objects of veneration; and large ones of wood or stone were placed at the entrances of the church. The ALTAR CRUCIFIX was generally of gold or silver, adorned with pearls or precious stones.

CRYSTAL. Many substances in nature, in the process of formation, assume very perfect geometric figures and are used for artistic purposes. The diamond and many gems may be adduced as examples of crystals. Highly refractive flint glass is technically termed crystal. Crystals are variously employed in the Arts. Rock crystal, or Brazilian pebbles, are employed for spectacles and object glasses. The rock crystals, being prismatic crystals of quartz, are sometimes found large enough to construct vessels from a single piece. The Romans highly valued drinking-cups and vases made from it, some of which were of very large size, and enormously valuable. In ancient British graves, crystal ornaments are frequently found. The custom continued in the early ages, and was particularly conspicuous in the ornaments of, or construction of, sacred articles for the church. Large crystals were used as general decorative ornaments, particularly for book-covers, &c.; and in antique Irish manuscripts are sometimes so large as to almost occupy the entire cover. For *bosses* of all kinds they were especially valued, and set in a rim of decorative metal-work.

CRYSTALOTYPE. A sun picture taken on glass by the collodian process. The difference between this process and the Talbotype, in producing a *negative*, by which other impressions may be taken on paper, is, that by the process of J. Fox Talbot* the negative or type is made upon paper which is afterwards waxed, in order to give transparency, and thus make it a medium through which positives are taken. The crystalotype is formed at once, and imparts to the *positive* or reflected picture a greater clearness of detail, and finer tone.

CUCULLUS. (*Lat.*) A hood or cowl for the head. See BIRRUS.

CUDO. A simple close-fitting helmet of leather or bronze, like that engraved to APEX, but without the point on the summit.

CUIRASS. The covering of plate-armour used for protecting the body from the waist upwards.

CUIR-BOULLI. (*Fr.*) Boiled leather.

* Dr. Kitto, in his Biblical Notes, remarks that painters, either from design or inattention, represent the cross as much more elevated than it actually was. The feet of the crucified person was seldom more than four feet above ground, and rested on a projection of wood, that the whole weight of the body might not be borne by the hands, so as to rend them from their fastenings. The criminal was stripped entirely naked by the soldiers. Later artists, such as Schinkel of Berlin, have enveloped the Saviour in drapery, leaving the body in its customary position; he has also added the angel by the side, by which addition these crucifixes, intended in the spirit of Christian æsthetics for Protestant churches, become mere symbolic representations of Christian ideas. The unpleasant sight of the nailed feet is avoided by their resting free and unbound on the globe, so that only the arms are fastened by nails to the cross. We are now too much accustomed to the naked figure to allow of the innovation of representing Christ after the old custom; we may also question whether the great simplicity of the original crucifix had not more effect. Since the restoration of Art, the haggard, sorrowful character of the figure has disappeared, and artists have represented the ideal of human beauty in the mortal form as a token of the concealed Godhead.

* See CALOTYPE.

Frequently mentioned by mediæval writers. It consisted of leather adapted to various purposes, both of defence and ornament, by the process of boiling.* It has lately been revived under the name of *impressed leather*, and brought to a high degree of perfection.

CULTA. (*Lat.*) The sacrificial knife of the Roman priest *Cultrarius*, with which he slaughtered the victim. It is thus depicted on the tomb of one of these sacerdotal officers published by Gruter.

CUP. A very general term applied to all drinking vessels with or without stems. So completely has it become a generic term, that it is sometimes (but improperly) used to designate tankards, racing prizes &c.

CUPOLA. (*Ital.*) The concave roof of a building, either circular or polygonal.

CURRUS. (*Lat.*) A chariot or car with two wheels and a pair of horses originally, but to which others were added, and which carried a rider and driver.†

CURULE CHAIR. An enriched seat sometimes ornamented with ivory and gold. It was a mark of distinction for senators and rulers, who hence were called *curules*. It was placed as a seat in the chariot of such personages when borne to the senate. Vestals and chief priests also had the right of using it.

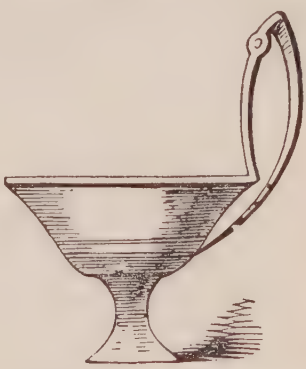
CUSPS. The foliations of architectural *tracery*, such as are formed by the points of a trefoil.

CUSTODIA. The shrine or receptacle for the host in Spanish churches. They are frequently constructed of gold and of silver, upon which all the riches of the goldsmith's art were lavished.

CUTHBERT, St. An Anglo-Saxon bishop and tutelar saint of the diocese of Durham. He was made Bishop of Lindisfarne after leading a solitary life of many years on an island near that coast. He is represented in an antique sculpture at Durham as bearing the head of St. Oswald, for his legend relates that it was deposited in his tomb between his arms. Otters and swans are sometimes represented near him, in allusion to the loneliness of his early life. He is always seen in pontificals.

CUTLASS. A strong cutting sword with a very slight curvature towards the point, and having only one cutting edge, the back being thick. It was first introduced at the end of the fifteenth century, when it is known as a *coutel-hache* or *coutel-axe*, a term obviously derived from its powers of cutting like an axe on one side only; and not on both like the ancient sword, which had, however, better powers of thrusting.

CYATHUS. (*Gr.*) A single-handed drinking cup, generally used as a ladle to lift wine from the larger vessel—the crater—for the drinking party. It is often met



with on painted vases in the hands of Bacchus; but the vessel peculiarly sacred to that divinity is the two-handled cup, CANTHARUS.

CYCLAS (*Lat.*) A large robe of thin texture, with a border embroidered with gold, worn by the Roman women. It was worn in the same manner as the PALLIUM. The word was also in common use in the middle ages (when many Latin terms for dress remained in England), to designate the long gown worn over the chain armour

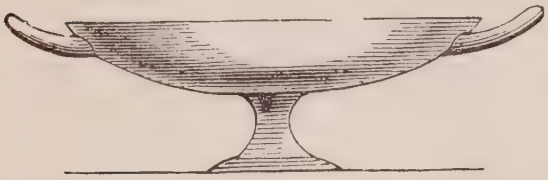
* The shield of Edward the Black Prince, at Canterbury, is a veritable specimen of *cuir-boulli*, as alluded to by Chaucer.

† See BIGA, TRIGA, QUADRIGA.

by knights, as well as that worn by civilians and ladies.

CYCLORAMA. An extensive connected series of views, which pass in consecutive order before the spectator, being wound round cylinders, and giving the effect of a passage in a steam-boat on a river, &c.

CYLIX. (*Gr.*) A wide flat wine-bowl with a central foot and handles. They were generally richly painted, frequently with mythological stories. The Romans



called such vases *calicis*, and they are now generally termed *patera*, though that term is more properly applied to cups without feet. See cuts to the word PATERA.

CYMA. (*Lat.*) An architectural moulding consisting of a hollow and round conjoined, termed *cyma recta* when hollow in

1. 2.

the upper part (as in Fig. 1.), and *cyma reversa* when in the lower one (as in Fig. 2.)

CYMBALS. Instruments of sonorous metal, cup shaped, and struck together by the hands; generally used by dancers in ancient times, in Bacchanalian processions and orgies, and particularly at the feast of Cybele, when noises of all kinds were esteemed agreeable. They are thus represented in a painting at Herculaneum. There was another kind played with the foot, generally as an accompaniment to the flute, or to mark time.

CYMBE. (*Gr.*) An ointment pot used by the ancients, of a globular form, and without handles. It was similar in form to the first of the glass vessels engraved, (p. 22 of this dictionary), to illustrate the form of the AMPULLA.

CYNOCEPHALI. Dog-headed deities worshipped by the ancient Egyptians, representing Anubis, one of the lower gods.

CYPHER, See CIPHER.

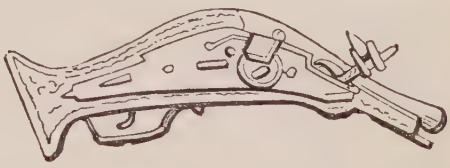
CYPRESS. The wood of this tree was much used by the ancient wood-carvers for statues of the gods, and for decorative purposes, because of its solid character, and the aroma it possessed, which prevented the attacks of insects. The tree itself was an emblem of mourning, and its branches used at funerals.

CYPRIAN, ST. Archbishop of Carthage, who was beheaded, A.D. 258, outside the walls of that city, during Valerian's persecution of the early Christians. He is one of the most esteemed of the early fathers for the beauty of his doctrinal writings; and is usually represented in his robes, bearing a book in his hand and the sword of martyrdom.

DABBER. An instrument in shape like the painter's muller (see cut to that word), but consisting of a solid mass of wool enclosed in leather, and having a wooden handle. It is used to distribute the etching-ground over a plate of metal in the first process of engraving. It is also used by wood-engravers for inking the surface of a woodcut before taking a proof; and by copper-plate printers for the same purpose.

DADO. (*Ital.*) The panel which runs round the lower part of a room, and which is generally surmounted by a narrow cornice. It is sometimes divided into a series of compartments by mouldings, and is generally about four feet in height.

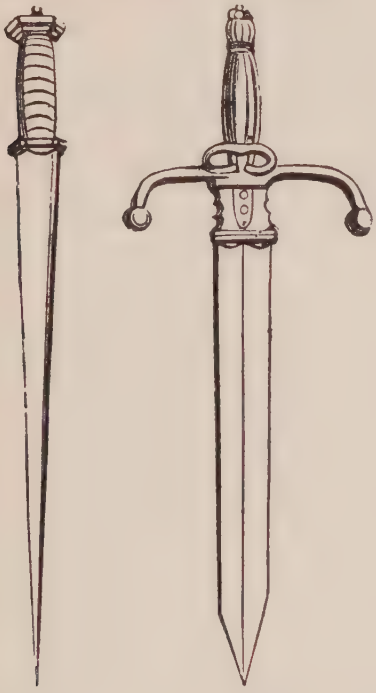
DAG. The original thick clumsy pistol used in the fifteenth and early part of the



sixteenth centuries; it had a wheel-lock, and could be carried in the pocket.

DAGGER. A weapon of various sizes, two-edged and pointed, similar in appearance to a sword, but smaller. It was worn

in a sheath at the girdle. The cut exhibits two daggers from the armoury at Goodrich Court. The first is of the time of Ed-



ward III.; the second, which has the more modern improvement of a guard for the hand, is of Italian workmanship, of the latter end of the fifteenth century.

DAGUERREOTYPE. An ingenious invention, named after the originator, M. Daguerre, a celebrated dioramic painter. The process consisted of exposing silver plates to the vapour of iodine; these were then placed in the CAMERA OBSCURA, and after sufficient exposure, the light acted upon the iodised surface of the plates, which were then exposed to the vapour of mercury, by which the latent image was developed. The iodide of silver was then washed off by a solution of the hyposulphite of soda, by which further action of the light was stayed, and the image on the plate rendered permanent. Such was the state of the discovery when first made known. Combinations of bromine and chlorine have been introduced more recently, and the result has been a most remarkable acceleration of the process, and the application of the daguerreotype to the obtaining pictures from the life.

DAIS. A canopy or covering. When the ciboria fell into disuse, the altars were protected by a canopy of cloth of gold or silk suspended over them. The canopies were sometimes composed of wood, painted and gilt. The raised step at the upper end of the great dining-halls has been termed DAIS, from being the place of dignity, *over which* a canopy of state or DAIS was suspended.*

DALMATIC, DALMATICA. The vestment worn by the deacon at mass; it resembles the PLANETA worn by the priest, cut straight, with open sleeves hanging over the upper part of the arm. It has

not the large cross stripes of the planeta, but two narrow stripes of colour or lace, having between them two gold tassels. The deacon's dalmatica is larger than that worn by the bishop over the TUNIC or TUNICELLA. It is not now made of linen, but of the same heavy silken fabric as the PLANETA, STOLE, and MANIPLE. The

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

TUNIC of the sub-deacons is exactly like the DALMATICA.*

DAMARA, or DAMMAR RESIN. This resin is the produce of a tree growing in the Indian Archipelago and New Zealand, and is employed in making a valuable varnish, when dissolved in turpentine or alcohol. There are several varieties of dammar resin, one as hard as amber and copal. The soft kind usually met with in commerce is completely soluble in cold turpentine. It is a valuable substitute for MASTIC.

DAMASK. A fabric of silk, linen, wool, also partly or wholly of cotton, woven with large patterns of trees, fruits, animals, landscapes, &c., and one of the most costly productions of the loom. It consists throughout of a body of five or eight shanks, the pattern being of a different nature to the ground. Damask-weaving first attained perfection at Damascus, whence this large-patterned fabric derives its name. We find the art flourishing in the mediæval times at Bruges and other places in Flanders; attempts were also made in Germany and France to fabricate it.

DAMASKEENING. This term, derived from the Syrian Damascus, so renowned in Art, designates the different kinds of ornament upon a steel surface. The first is the many-coloured watered Damascus blades; this is the true damaskeening, produced by using a cast-steel highly charged with carbon, which, on being carefully cooled, produces a crystalisation of these substances, giving the peculiar appearance to the steel, by which it is known.† The second kind consists in etching slight ornaments on polished steel wares. The third is the inlaying of steel or iron with gold and silver, as was done with sabres, armour, pistol-locks, and gun-barrels. The designs were deeply engraved, or chased in the metal, and the lines filled with gold or silver wire, driven in by the hammer, and fastened firmly. This art was brought to great perfection by the French artist Corsinet, in the reign of Henry IV.

DANCE OF DEATH. This lugubrious subject was a great favourite in by-gone times, and is very frequently met with in ancient buildings, stained glass, and in the decorations of manuscripts, &c. The best known is that attributed to Hans Holbein, and published at Lyons in 1538. It is frequently found in the margins of early printed books. One, from the press of Simon Vostre, in 1502, has a most interesting series, beautifully designed and executed. The earliest representation of this impressive subject dates from the fourth century; but it was rapidly multiplied, and introduced into many English and continental churches. The most celebrated in this country was painted round the cloister of old St. Paul's, in the reign of Henry VI., at the expense of Jenkyn, a carpenter and citizen of London. It is described as having been executed after one in the cemetery of the Holy Innocents, at Paris. There were also painted DANCES OF DEATH at Amiens, Basle, Dresden, Lucerne, Minden, &c. At Rouen, in the cemetery of St. Maclou, is a Dance of Death sculptured in relief on the pillars of the great cloister which surrounded the enclosure.*

DECADENCE. (*Fr.*) Declension from the standard of excellence. In Ancient Art, it is applied to the works of the ages which succeeded the fall of Rome, until the revival of classical researches in the fourteenth century. In Modern Art, it is

---

* "The dalmatic is, in its signification, a robe of dignity, and therefore appropriated to the diaconate, as being the first hierarchical order; it is distinguished from the tunicle by the greater length and amplitude of its proportions." See Pugin's *Glossary of Ecclesiastical Ornament and Costume*. The most ancient form of dalmatic is exhibited in our cut, copied from an early Christian painting on the walls of the catacombs at Rome.

† The entire process as practised in the East is published in the *Transactions of the Asiatic Society*.

* The most perfect antiquarian and pictorial treatise on these curious ancient pictures and sculptures is contained in the posthumous essay on the subject by E. H Langlois. 2 vols. 8vo Rouen, 1852.

applied to that which succeeded the *Renaissance*, and began to assume the *rococo* of Louis Quinze.

DECEMJUGUS. (*Lat.*) A chariot drawn by ten horses abreast, used by the later emperors on occasions of great state, and represented on their medals.

DECOLLATION. A term in frequent use, synonymous with beheading, and used in reference to the decapitation of St. John the Baptist, St. Cecilia, &c.

DECORATED. Enriched with ornament. In architecture, the term is applied to the works of a period ranging between the middle part of the thirteenth century and the succeeding one. Its characteristics are the richness of its geometric figures, the tracery of windows being highly decorated with foliations and cusps, and a general lavish disposition of small ornamental adjuncts.

DECORATION. The ornamental parts in an edifice, comprising the columns, pilasters, friezes, bas-reliefs, cornices, festoons, niches, statues, &c., and which form the decorations of the façade of a palace or temple; and the gilding, arabesques, paintings, panellings, carvings, the draperies, &c., which compose the decoration of an interior. The discoveries at Pompeii have furnished some very beautiful interior decoration, quite classical in taste.*

DECORATIVE ART. A generic term, used to designate that branch of the Fine Arts which is exclusively devoted to ornamental enrichments of every kind.

DELF. A common pottery, manufactured at Delft, in Holland. It was generally gaudily coloured, and rude in design, but extremely cheap and durable, and consequently a very large trade was monopolised by the Dutch manufacturers until the middle of the last century.

DELICACY. Refined manipulation, high finish, softness of colour, or expression.

DEMI-BRASSARTS. (*Fr.*) Sometimes termed Vambraces and Avant-braces. Armour for the fore-arm. See Brassarts.

DENIS, St. This saint is the patron of the city of Paris, and is said to have been the first who preached the Gospel to the ancient inhabitants of that city, of which he was afterwards created bishop. He was beheaded on Montmartre, A.D. 272. His legend reports that after his death he rose from the earth, and, lifting his head from the ground, carried it nearly two miles. His relics were afterwards enshrined in the church which received his name, and gave it also to the village which ultimately surrounded it, about seven miles from Paris. His miraculous journey has been the constant theme of painters both at home and abroad; and he is generally represented in pontificals, carrying his head (wearing the mitre) in his hand, or resting on a book,* his neck being surrounded by glory. At times, however, he is somewhat absurdly represented as carrying his head thus, although it is also delineated on his neck, two heads appearing in his picture.†

DENTELS (*Fr.*) Small architectural ornaments resembling teeth (whence their name) placed beneath the triglyphs of a frieze. See cut to Metope.

DESIGN. The Art of illusion. A design is a figure traced in outline, without relief being expressed by light and shade. Also a sketch in water-colour, in which the chiaroscuro is expressed by Indian ink, sepia, or bistre; or a sketch in which the object represented is clothed in its proper

* The art of decoration was for a long period after the Reformation almost entirely lost in this country. Taste was banished; caprice and fashion long usurped its place. Within a few years, however, a revival of former excellences has taken place, though not nearly to the extent we could wish. Decorators still appear greatly at a loss for good models; we can refer them to Mr. Gruner's *Frescoes and Decorations of Italy;* Mr. Wyatt's *Geometrical Mosaics of the Middle Ages;* and especially the works of Professor Zahn; these volumes form together an almost inexhaustible storehouse of the most exquisite designs for the use of the decorator.

* Saints Dionysius, Alban, Proculus, and others, are also depicted carrying their heads (see Head), but may be known by the absence of the mitre, as well as by other symbols.

† In the east window of St. Mark's, Bristol, as well as in Hempstead Church, Gloucestershire. See Husenbeth's *Emblems of Saints.*

colours. DESIGN is sometimes used synonymously with SKETCH, STUDY, to indicate the first composition for a picture, &c.; here it embodies all the inventive genius of the artist—INVENTION, COMPOSITION, COLOURING, &c., and is preliminary to the execution of the work on the chosen scale.

DETACHED. When figures stand out from the back-ground and from each other in a natural manner, so as to show that there is space and atmosphere between, we say they appear *detached*.

DETAILS. The minor parts of a composition essential to its truth or finish.

DEVICE. A motto, emblem, or other mark by which the nobility and gentry were distinguished at tournaments. It was painted on their shields, and also upon the banners carried by their squires; or suspended from their tents as challenges to

all comers. We engrave that borne on the shield of the Prince of Condé at the gorgeous tournaments held in the Place Royal at Paris, by Louis XIV., 1662, one of the latest pageants of that class.

DEVILS are frequently represented in works of Mediæval Art of many fanciful forms, particularly in German pictures, where they take every quaint and grotesque shape that can possibly be conceived. They enter so largely into scenes of temptation to which the saints were liable, that they are of constant occurrence in pictured legends. The most popular and wild one is that of St. Anthony, who seems to have been pre-eminently distinguished by their attentions. The old masters had here a subject in which their taste for *diablerie*, and their powers of grotesque invention, might revel. Hence the "Temptation of St. Anthony" has been painted more frequently by the artists of Germany and the Low Countries than any other. Teniers in past time, and Gallait in the present, have painted extraordinary pictures on the subject of his principal temptation, in which the father of evil appears as a beautiful female. Wohlgemuth and other German artists have carried him up into the air and tormented him with foul fiends; but perhaps the engraver Callot has outdone them all in his famous print of the "Temptation," in which myriads of chimerical fiends of all shapes and kinds make a grotesque *melée* of the most *bizarre* descripton. When devils are seen with their backs broken, it is a sign of their utter discomfiture, and they are frequently so depicted in early books.* Sometimes they are represented chained, or trampled on, or pierced by the pointed end of a crozier. They are very often depicted escaping in a cloud of vapour from the mouths of possessed persons, exorcised by saints. Sometimes they take other forms, as a scorpion, seen in the chalice of St. John and St. Demetrius; or a goat, as with St. Anthony, &c. They have at times several faces in different parts of the body; tails formed of serpents and other fanciful variations, which appear to have known no other rule than that which should make them at once grotesque and repulsive.

DEXTRALE. (*Lat.*) A bracelet worn on the right arm by Greek and Roman ladies.†

DIADEM. The frontlet worn by the kings and princes of antiquity, and also by

* Particularly the *Ars Memorandi*, where they are all so represented.

† See ARMILLA, BRACELET, and the figure of a Bacchante, on page 28.

their wives. It was made of silk, wool, or yarn, narrow, but wider in the centre of the forehead, and generally white. Those of the Egyptian gods and kings were adorned with the emblem of the sacred serpent. The Bacchic diadem, or *credemnon*, which the Indian Bacchus wore, consisted of a folded band encircling the forehead and temples, and fastened behind with hanging ends.* With the Parsess (Persians) the diadem was wound round the tiara, and was bluish white. The Greeks presented a diadem to every victor in the public games; and it was also an attribute of priests and priestesses. We find from Homer that the term diadem was unknown in the early ages of Greece, *stephane*

being the name used in the *Iliad* for the ornament. The more recent Greek was *stephanos* (wreath), and the still later equivalent *koronis* (whence the Latin *corona* and our word CROWN), was a garland of honour far more important than the DIADEM, and quite distinct from it in signification. We allude to the myrtle crown of the archons, senators, and public speakers, and to the wreaths of olive which were given to meritorious citizens, and which were afterwards exchanged for a golden circlet. The wreaths worn by the Grecian women were very splendid, varying from the simple garland of laurel worn at feasts, to a costly ornament, often, though improperly, termed a DIADEM.†

The early Roman emperors did not wear this ornament, perhaps to avoid displeasing the people by reminding them of the hated kingly dignity. Diocletian was the first who wore it, and after the time of Constantine the Great, it was adorned with rows of precious stones or pearls. At last the caprices and ostentation of rulers were not satisfied with the diadem, and rich crowns were worn, and are still in use. The real diadem, like the sceptre, is a symbol of power, especially in the representation of Juno, who is thereby designated as the consort of the sovereign of the gods and men, and equally partaking of his power. In an old picture which a century ago was to be seen in the baths of Titus, and of which a coloured drawing is preserved in the Vatican library, Juno gives the diadem to Paris, promising him great power if he will declare *her*, the wife of Zeus, the most beautiful of all women. This diadem has at the back two strings for fastening it, and it is red, like those worn by the victors in the games appointed by Æneas.

DIAGRAM. A simple outline; a sketched design to exhibit principles of composition. The engraving to the word DIAPER is of this kind.

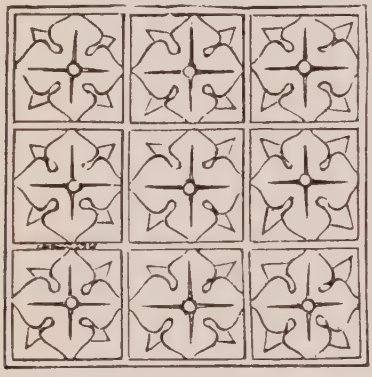
DIAMOND. A precious stone to which the highest value is attached by the moderns, but which does not appear to have been so pre-eminently valued by the ancients. It is generally colourless, and possesses a remarkable brilliancy; but it is also tinted, the rose-coloured being the most valued; blue, green, yellow, and grey-brown are among the other tints it occasionally possesses. The art of cutting and polishing diamonds by their own powder was discovered by a French lapidary (Louis de Berquem) in 1476. Their power in cutting glass has made them of use in the Arts, and they have been employed in engraving ornamental designs on goblets and other works. They are also used for etching-points where the finest and most certain lines are required. The word is also applied to a piece of stone,

* One similar is represented above, copied from a Græco-Egyptian coin of Ptolemy XII. (B.C. 65).

† One of the most splendid of these, with the necklace and bracelet belonging to it, was lately found at Apulia; it surpasses all works of the kind hitherto discovered.

wood, or glass, used for ornamental purposes, of the shape termed a LOZENGE in heraldry. See LOZENGE.

DIAPER, DIAPER WORK. A kind of ornamental decoration applied to plain surfaces, in which the pattern of flowers or arabesques are either carved or painted. When they are carved, the pattern is sunk entirely below the general surface; when painted they are generally of a darker shade of the same colour as the plain surface. The patterns are usually square, and placed close together, but



other floriated forms are sometimes met with. It was used as a mode of decorating linen cloths, and originated at Ypres, in Flanders, in the fifteenth century; hence it was designated *linge d' Ypres*, and ultimately converted into *diaper*. The peculiar delicacy and beauty of the pattern, and its general effect, soon made it abundantly popular. The term is generally employed for any ornamental pattern repeated over the surface of a wall, or sculptured on it.*

DIE. A metal block or mould having an inverse figure or ornament, which may be struck or cast in relief in any decorative process. In architecture the word is applied to the cubical part of a square pedestal between its base and cornice, and which is generally a true solid square.

DIE-ENGRAVING (sometimes termed DIE-SINKING). The art of engraving on steel moulds, medals, coins, and inscriptions. It was practised by the Greeks with wonderful perfection; and the Syracusan medallion, the coins of Alexander and some of the Greek cities, have not only never been surpassed, but have not yet been equalled. With the Romans the art was extensively practised, and the coins of Hadrian may be cited as fine examples of their power, though scarcely so vigorous and artistic as the Greek. With the fall of Rome the art sunk to the lowest degradation. It revived a little in the fourteenth century, but it was not until the sixteenth that any attempt was made to resuscitate its ancient glory. The die-engraver uses the metal in a soft state for engraving upon, and, as he works the *reverse* way (that is he cuts or *sinks* those parts of his design which are to appear *raised*), he continually takes impressions in clay of his work as he proceeds, in order to judge of its effect, and make the necessary corrections. When finished, the steel die is hardened by fire; and great risk is run in the process, as the metal will occasionally split and ruin the artist's labour. The same risk is run in striking the coin or medal, the die sometimes breaking after a few blows; the artist is, therefore, always uncertain of the issue of his labours. Its still greater uncertainty in the old time may be proved by the large number of coiners employed in the Greek and Roman Mints, and the immense variety of their labours; so that, in spite of the very great abundance of ancient coins we possess, it is not easy to obtain many specimens evidently struck from the same die, though they exhibit the same general features in design and execution. A practised eye and a narrow scrutiny will generally show minute differences, the consequence of a radical change in the manipulation of the die. The hardening of steel is a process of much simplicity; but it is exceedingly liable to crack, and a minute fissure which would not be of great importance in a work of ordinary kind, is fatal to the beauty of a coin or medal. The hardening process is effected by heating the die

* As in our engraving, which represents the stone diaper on the walls of Canterbury Cathedral, and which, in its style of workmanship, somewhat resembles the antique CAVO-RELIEVO.

to a red-heat, and then cooling it in a small quantity of water, where it remains until it is perfectly cold. The face of the die is sometimes protected by a coat of pipe-clay, or a coat of powdered charcoal mixed with oil. A die may escape unfractured in hardening, but still break after a few blows of the hammer or press in the process of coining. Such has been the case with many important and beautiful coins and medals.

DIGLYPH. (*Lat.*) An ornament in architecture exactly like the TRIGYLPH (see that word) in its general character, but having only *two* grooves on its surface.

DILETTANT. (*Ital.*) In its best and truest sense, "a lover of Art;" one who devotes himself to its study, to understand its principles, and to resuscitate the feeling which guided the master minds of antiquity. In the worst and more ordinary sense, the DILETTANT is one who treats Art empirically, a lover of Art who is not satisfied with looking and enjoying, but must needs *criticise*, without a shadow of qualification for so important a function. We except the case of those born with a real talent for Art, but who are prevented by circumstances from receiving an artistic cultivation. The false dilettant holds the same relation to the artist that the bungler does to the artisan—he takes hold of Art by the weak end; conscious that Art is learned according to rules, he errs in treating its laws as mechanical, when they are spiritual. He confounds Art with material; he regards neatness and finish, which are mechanical, as the highest excellences. Invention, composition, colouring, being spiritual, are invisible to him. Having no confidence in the application of his *rules*, he employs them empirically, and follows, as nearly as he can, the direction of popular taste. While the aim and endeavour of the artist is the highest in Art, the dilettant has no aim; he sees only what is beside him—nothing beyond. On this account, he is always comparing; for the most part praises extravagantly, blames unskilfully; he is partial to the curiosities of Art, and regards its technics as an arcana of tricks and sleight of hand; he is ever searching for, and finding, the "lost medium" of the old masters; is curious in Megylps, considering that in them will be found a ready substitute for deep and patient study, and earnest feeling for Art. Wanting in a true idea of Art, he ever prefers the many and the indifferent, to the rare and costly, to the choice and good. Many dilettants are collectors; they are fond, if possessed of the means, of *raking together*, their object being to possess, not to choose with understanding, and be content with a few good things These dilettants do great injury to artists, by fostering the mechanical rather than the spiritual in Art, and by bringing them down to their own level. Yet, on the other hand, dilettantism has its advantages; it prevents an entire want of cultivation, and, as it is in some sort a necessary consequence of a general extension of Art, it may even be the cause of it. Under certain circumstances it may excite and develop a true artistic talent, and substitute a certain idea of Art, in place of entire ignorance, and extend it to where the artist would not be able to reach. Though few art-lovers can be connoisseurs, many are dilettants.*

DILETTANTI SOCIETY. A body of noblemen and gentlemen who, having studied and observed antique Art at home and abroad, being anxious to spread its knowledge, and encourage a taste for the objects which had contributed so largely to their intellectual gratification, founded, in 1734, a club, which held its meetings at the Thatched-house Tavern, in St. James's-street; thus combining friendly and social intercourse with a serious and ardent desire to promote the Fine Arts. In 1764, it being found that the club was in possession of a large surplus fund above what their expenses required, it was determined to fit out an expedition to the East, to obtain information and drawings of remarkable monuments of antiquity there. The

* See Goethe's *Essays on Art.*

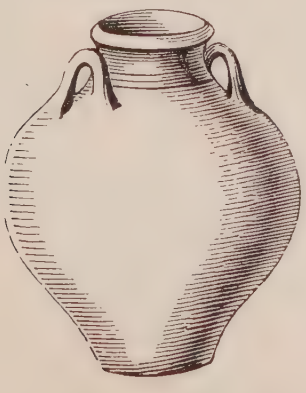
gentlemen selected for the journey were—Mr. Chandler, of Magdalen College, Oxford, editor of the *Marmora Oxoniensis*, who was to execute the literary part of the labour; Mr. Revett, who, in conjunction with Stewart, produced the magnificent book on the antiquities of Athens (and which had vindicated Greek Art from the neglect and contempt into which it had fallen among us, owing to ignorance and prejudice among our native architects), was to devote himself to the architectural studies. Mr. Pars, a young artist of talent, completed the triad, and he was commissioned to take views and draw bas-reliefs. They embarked in 1764, and returned in 1766, after visiting Athens and the Greek Islands, bringing a large number of drawings and notes, which were published at the expense of the society, forming their two magnificent volumes on the antiquities of Ionia. They now turned their attention to Sculpture—an art but little appreciated at that time in England—and selected a series of the finest statues, busts, and bas-reliefs of antiquity, and which were drawn and engraved in the most perfect manner, forming, in 1809, a magnificent volume, accompanied by the learned dissertations of R. Payne Knight. In 1811, the society resolved to send a second expedition to Asia Minor, to examine other remains of architecture hitherto neglected. The gentlemen who travelled this time were Mr. William Gell (afterwards Sir William), Mr. Francis Bedford, and Mr. John Gandy—names now well known to fame. The result of some portion of their labours (for they returned with nearly five hundred drawings, and an immense number of inscriptions) was published in 1817, at the expense of the society, under the title of *The Unedited Antiquities of Attica*. In 1835, a second volume of antique sculpture was completed, in which the art of modern engraving was exerted to the utmost to do justice to some of the finest examples of antique Art. All this was done by the private munificence of a club of some sixty gentlemen, and is one proof among many of the public-spirited character of our nobility and gentry. When they assumed the modest title for this society which they were content it should bear, they by every means in their power raised its significance; and, as far as themselves are concerned, did this triumphantly.

DIMINUTION. In the Arts, a receding or lessening of any objects. In architecture, it is the contraction of the diameter of a column as it ascends from its base and approaches the capital.

DIORAMA. A pictorial exhibition of natural scenery, painted on a flat surface, and thus differing from the *panorama*. It was the invention of M. Bouton, and always consisted of *two views* (as its name expresses), the theatre with the spectators moving from one to the other. Effects of light and shade, storm, sunshine, or moonlight, were obtained by artificial aid, in great variety and beauty. The pictures were painted both in opaque and transparent colours, and arranged and lighted in a peculiar manner, so as to exhibit a variety of natural phenomena with astonishing success. The means by which these changes were effected may be explained as follows:—The contrivance was partly optical, partly mechanical, and consisted in placing the pictures, or painted scenery, intended to form the exhibition, within a building so constructed, that the saloon containing the spectators might revolve at intervals, for the purpose of bringing in succession two distinct pictures into the field of view, without the necessity of the audience removing from their seats; while the scenery itself remained stationary, and the pictures therefore admitted of an improved method of distributing light, by which they were illuminated, so as to produce the effects of a variable picture. This was performed by means of a number of transparent and movable blinds, some of which were placed behind the picture, for the purpose of intercepting and changing the colour of the rays of light, which were permitted to pass through the semi-

transparent parts of the picture. Similar blinds were also situated above and in front of the pictures, so as to be movable by the aid of cords, and by that means to distribute or direct the rays of light which were permitted to fall upon the front of the scene. The extent of revolving motion given to the saloon was an arc of about 73°; and during the time that the audience was thus passing round, no person was permitted to go in or out. The revolution of the saloon was effected by means of a sector, or portion of a wheel, having teeth formed upon its edge; these worked in a series of wheels and pinions, so that one man placed at a winch was enabled to give motion to the whole. The space between the saloon and each of the two pictures was occupied on either side by a partition, forming a kind of avenue, proportioned in width to the size of the picture; without such a precaution, the eye of the spectator being thirty or forty feet distant from the canvas would, by anything intervening, be estranged from the object. The views were eighty-six feet in length, and forty-five feet in height. The diorama was first exhibited in Paris, where its success was so great, that, in 1823, a company of English gentlemen entered into a permanent contract with the French proprietors for the exhibition of the views in London. This exhibition was opened to the public in 1825, and finally closed in 1852.

DIOTA (*Gr.*), HYDRIA, CALPIS, or



CROSSOS. Large full-bodied vessels, very capacious, narrow at top, with a foot and two handles (*diotos*), holding a certain measure, and carried on the head.*

DIPLOIS. (*Gr.*) In Grecian costume, a kind of doubled cloak, which, when worn,

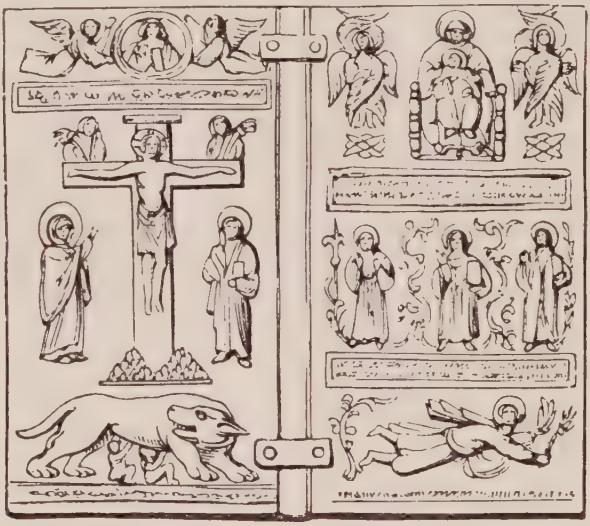
was folded back something after the manner of modern shawls.

DIPLOMA. (*Lat.*) In ancient times, a messenger's or traveller's passport, written on two leaves (whence the name), to prevent hindrance on a journey, or want of necessaries. Also, a document conferring privileges on the bearer by a magistrate. In modern times, it is used to signify a written grant of membership or association conferred by a learned or artistic society.

DIPTEROS. (*Gr.*) A temple with additional side-buildings or *wings;* or with an interior double row of columns all round its walls.

* The word HYDRIA means a water-vessel; by DIOTA, a vessel with handles is designated, and under this term are also comprised all vessels with a narrow neck used for holding and carrying liquids. The Panathenaic prize-vessels are mostly AMPHORÆ, but also HYDRIÆ and CALPIDÆ. The Corinthian hydriæ were double DIOTÆ, having two handles at the top, and a smaller one in the middle. The Attic prize for wrestlers was a DIOTA filled with oil

DIPTYCH, DIPTYCHA (*Lat.*) Double folding tablets, used in later Roman times; they were made of ivory, beautifully carved, covered on the inner side with wax, and used for letters of authority to consuls and ambassadors. The letters were written inside these tablets, and on the outside were slight reliefs, making the specimens still extant not a little interesting in the history of Art. The whole class of DIPTYCHA, together with the TRIPTYCHA and PENTAPTYCHA, belong to the later Roman empire, and are therefore curious as the last efforts of antique, or the first indications of early Christian Art. They are distinguished as *consular*—those presented by the magistrates upon receiving that office*—and *ecclesiastical*. They were made of wood as well as of ivory, and some are extant of chased silver. The *diptycha consularia* bore the portraits of the consuls, representations of the games in the circus, and scenes of triumph, &c. The *diptycha ecclesiastica* were decorated with scenes from biblical history. They were very common during the middle ages, and were often



most exquisitely wrought.* Besides those which are proper diptychs, and which may be classed among the sacred ornaments of the Church, were folding tablets of ivory or metal, with the representation of some sacred mysteries in relief. They vary considerably in size, but seldom exceed eight inches by four. Our engraving is copied from a very curious diptych of the ninth century, published by Montfaucon, and contains sacred subjects, as well as the Roman "Wolf and Twins," &c., and is curious as a work of the transition period between the classic and mediæval taste in Art. See DIPLOMA and TRIPTYCH.

* Figured in Willemin's *Monumens Français Inédits*, pl. 42.

DIRK. A Scottish dagger, generally without chape and guard, and resembling the early English specimen which is engraved in page 143.

DISCOBOLUS. (*Lat.*) A thrower of the discus. The attitude he assumed is rendered familiar to all by the celebrated statue of the sculptor Myron, which we engrave. Its record as an athletic exercise dates from a very early period, and Ovid fables that Apollo abandoned for a time his divine character to play at this game with his favourite, Hyacinthus. Homer

* The consuls and prætors were accustomed to greet their nearest friends on the day of their entrance into office with these tablets, on which their portraits were drawn.

describes the soldiers during the Trojan war amusing themselves with the discus in their hours of relaxation. Their leaders

are also narrated to have been adepts at the game, and anxious to outshine each other.

DISCUS. (*Lat.*) A plate of stone or metal, of circular form, and about ten or twelve inches in diameter, used by the ancients in games of skill, after the manner of *quoits*. When launched, it assumed a rotary motion. It required considerable muscular power in the player; he who threw it farthest won the game. The mode of using it is shown in the woodcut illustrating the preceding article.

DISMAS, St. The good thief who was crucified with the Saviour, and solicited and received pardon from him. He is known by the attribute of a cross placed beside him.

DISPOSITION. The general arrangement of a group, or the various parts of any picture or composition in regard to its general effect. The proper distribution of all which forms a composition for the artist's use. Composition may be considered as the *general* order or arrangement of a design; disposition as the *particular* order adopted.

DISPROPORTION. An untrue scale of parts in a work of Art; a preponderance of colour or labour on one portion only.

DISTAFF, Colus. (*Lat.*) This implement is of frequent occurrence in ancient Art. It was made out of a cane-stick, of about three feet in length. At the top it was slit in such a manner that it should bend open, and form a receptacle for the flax or wool to be spun. A ring was put over the top as a kind of cap, to keep the ends of the cane together. The distaff occurs in representations of the Fates, who are engaged in spinning the thread of life. Distaffs of gold were given to goddesses. It was dedicated to Pallas, the patroness of spinning.

DISTANCE. The extreme boundary of view in a picture. In perspective, the *point of distance* is that portion of the picture where the visual rays meet. *Middle distance* is the central portion of a picture, between the foreground and the extreme distance.

DISTEMPER, Destemper, Detrempe (*Fr.*), Tempera (*Ital.*) A kind of painting in which the pigments are mixed in an aqueous vehicle, such as *size*, and chiefly used for scene-painting and interior decoration. In former times, when this description of painting was more extensively employed than at present, the vehicles for the pigments were the sap of the fig-tree, milk, and white of egg. Many works of the old masters were executed in distemper, and afterwards oiled, by which process they became almost identical with oil-paintings, or pictures executed with an oleaginous vehicle. By many persons unacquainted with the processes of painting, distemper is regarded as identical with fresco-painting. The difference is this—distemper is painted on a *dry* surface, fresco on *wet* mortar or plaster.

DIVERSITY. Variety in composition, used to break monotony in a picture. It

is an art requiring great care, as its free use may have the effect of making a work confused.

DOG. This animal has been adopted from the earliest times as an emblem of fidelity. The beautiful incident in the *Odyssey* of the old dog Argus, who expires of joy at the feet of his master, Ulysses, when he returns after an absence of twenty years, may have popularised the faithfulness of the animal. It was usual to paint a representation of a chained dog at the outer door of houses; there is one at Pompeii, with the motto, *Cave Canem* (Beware of the Dog). In Mediæval Art, the dog is the emblem of St. Roche. He is represented licking his wounds, or carrying a loaf in his mouth. A dog firing a globe is the emblem of St. Dominic. A dog also reposes at the feet of St. Bernard, St. Wendelin, and St. Benignus. As an emblem of fidelity, it is generally introduced at the feet of married women in sepulchral effigies. It also signifies loyalty to the sovereign.

DOLABRA, CELT. An implement of various forms, extensively used both in ancient and modern times, for similar pur-

poses as our hatchets and chisels. They abound in museums, and are seen depicted on the columns of Trajan and Antoninus, at Rome. They are usually formed of bronze and of flint, or other hard stone, and to these latter the term CELT is usually applied.

DOLIUM. (*Lat.*) The capacious spherical earthern vessels, in form like the DIOTA, used by the ancients for wine and oil when first made, previous to placing it in smaller vessels for keeping.

DOLPHIN. An emblem of love and social feeling, frequently introduced as an ornament to coronas suspended in churches.

DOME. A vaulted roof or cupola. The word is derived from the Italian *duomo* (a cathedral), because such buildings had such roofs generally.

DOMINIC, ST. Dominicus de Guzman, the founder of the Order of Dominicans; he is represented with a sparrow by his side, and with a dog carrying a burning torch in his mouth. The bird refers to the devil, who appeared to the saint in that shape; the dog, to a dream of his mother's, that she gave birth to a black and white spotted dog, who lighted the world with a burning torch. This dog is also said to be the emblem of watchfulness for the true faith, the Dominicans being the first and most zealous enemies of heresy; for to them Spain owes the iniquitous tribunal of the Inquisition, established for the purpose of kindling funeral piles with the torch of the black and white dog.* He is also represented with a city in his hand, and a star on his breast or forehead, or above his head; and sometimes with a sword in his hand, and books burning beside him, to denote his severity to heretics, and his hatred of their tenets.

DOMINIONS. *In Christian Art*, an order of celestial spirits disposing of the office of angels. Their ensign is a sceptre. See ANGELS.

DONJON. (*Fr.*) The grand central tower of a Norman or mediæval castle. It was the strongest portion of the building, and contained the principal rooms, such as the hall and dwelling-rooms of the lord of the castle, and sometimes the chapel also. Of this kind is the White Tower, in the Tower of London; Rochester Castle, and the castle at Newcastle. It was surrounded by an open space walled, called the Inner Bailey, and another beyond, called the Outer Bailey. Beneath were the prison-vaults, hence styled *dungeons*.

* The ark of St. Dominic, at Bologna, so famous in the history of Art, and containing the bones of the saint, who died in that city, A.D. 1221, is a marble sarcophagus, with beautiful sculpture, the lower reliefs of which were carved in 1266-67, by artists in the workshop of Nicolas of Pisa, and not by Nicolas himself, as was long believed.

DONOR. A term of the middle ages, applied to the giver and founder of a work of Art for religious purposes—viz., the giver of a church picture, statue, or painted window, &c.; the founder of a church, or an altar. If the gift were a picture, the portraits of the donor and his wife were introduced; the former, attended by his sons, kneels on one side of the Madonna, who is either standing or enthroned, while on the other side are his wife and daughters, all with hands raised, as if in prayer.* Royal founders of churches, whose portrait-statues are placed in or on the buildings they have founded, bear in their hands the titular saint and a model of the church, which latter is also found in the monuments of such donors.

DOOM. The old name for the Last Judgment, which impressive subject was usually painted over the chancel arch in parochial churches. Dooms were executed in distemper, and are of very constant occurrence. One of the finest at present existing in England is in the church of the Holy Trinity, Coventry. In the reign of Edward VI. these edifying representations were effaced, or washed over, as superstitious.†

DORELOT. (*Fr.*) The network worn by ladies in the fourteenth century to confine the hair.‡

DORMER. The upper story in the roof of a house; hence a dormer-window is the gabled window which rises from the roof to the level of the front of a house, and gives light and air to such apartments.

DOROTHEA, St. This saint is represented with a rose-branch in her hand, a wreath of red roses on her head, the same flowers and some fruit by her side, or with an angel carrying a basket, in which are three apples and three roses. This angel is a youth barefooted, and clad in a purple garment. St. Dorothea suffered martyrdom in the Diocletian Persecution, A.D. 303, by being beheaded.*

DOSSER, Dorsale (*Lat.*), Dossier (*Fr.*) The hangings placed at the back of the altar as a decoration, and to hide the bare wall. Hangings in a dining-hall, behind the seats of the guests. The lower part of all ancient halls are entirely flat and undecorated, as it was the custom to decorate them with tapestry, cloth of Arras, or needlework; hence, however much ornament might be lavished on windows, upper walls, and roof, five feet above the basement was reserved for the dorsarium.

DOUBLE-HANDED SWORDS were enormous weapons introduced in the fifteenth century, and ceased to be used, except on state occasions, at the end of the following one. They were as tall, and sometimes taller, than a man, with a double

cutting edge, occasionally jagged, a wide chape and double guard, and a handle to be grasped by both hands. They were allotted to large and powerful men, who were stationed to protect the standard-bearer in battle; and to sweep a course in the *melée* of war.

* A very fine picture of this class is the "Madonna of the Burgomaster's Family," by Holbein, in the Dresden Gallery.

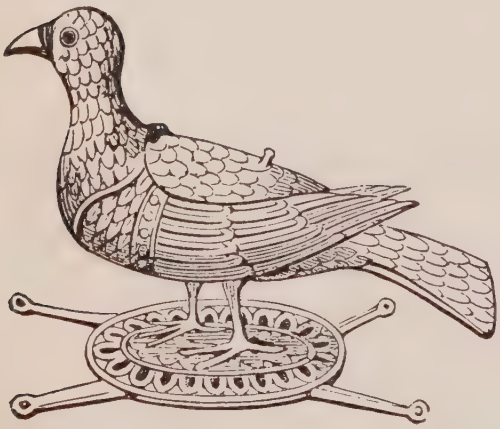
† There is a rude but interesting DOOM remaining at Cuysthorpe Church, near Grantham; and fragments of others, elsewhere, attest the popularity of the subject.

‡ See cut to CRESPINE.

* The legend of this saint is one of the most beautiful in Christian mythology. It is said, that as they were conducting her from the place of judgment to that of death, the secretary of the judge, Theophilus by name, said to her mockingly, that she might now send him some of the fruit and roses which grew in the garden of that heaven which she expected to attain, and immediately after her execution the young angel appeared to Theophilus with a basket containing three apples and three roses, at which miracle he was converted to Christianity. See Mrs. Jameson's *Sacred and Legendary Art.*

DOUBLET. A loose-fitting jacket or body-coat.

DOVE. The dove in Christian Art, is the symbol of the Holy Ghost; as such, it is represented in its natural form, the body of a snowy whiteness, the beak and claws red, which is the colour natural to those parts in white doves. The nimbus, which always surrounds its head, should be of a gold colour, and divided by a cross, which is either red or black. A radiance of light invests and proceeds from the person of the dove, and is emblematical of the Divinity. It is also sometimes represented, in stained glass, with seven rays, terminating in stars, significant of the seven gifts of the Holy Ghost. The dove has been constantly adopted in Christian iconography as the symbol of the Holy Ghost from the sixth century until the present day. In the tenth and eleventh centuries the human form was also adopted for the same object. In the fourteenth and fifteenth centuries we meet with both together, as the personification of the Holy Ghost in the human form, with the DOVE as his symbol. The DOVE is an emblem of love, simplicity, innocence, purity, mildness, compunction; holding an olive-branch, it



is an emblem of peace. DOVES were used in churches to serve three purposes:—1. Suspended over altars to serve as a pyx.* 2. As a type or figure of the Holy Spirit over altars, baptisteries, and fonts.* 3. As symbolical ornaments. The DOVE is also an emblem of the human soul, and as such is seen issuing from the lips of dying martyrs and devout persons. A DOVE with six wings has been employed as a type of the Church of Christ: it has certain peculiarities; the front of the body is of silver, the back of gold; two of the wings are attached to the head, two to the shoulders, and two to the feet. See Didron's *Iconographie Chrétienne.*

DRAGON. A huge fabulous animal, found in the Sagas of nearly all nations, and generally as an enormous serpent of an abnormal form. The ancient legend represents the dragon as a huge HYDRA, watching as sentinel the Garden of the Hesperides, or guarding the trees with the Golden Fleece at Colchis. In other places, he appears as a monster, making the neighbourhood around his cave unsafe, and desolating the land; his death being ascribed to a hero or god made for the task, which was a service to all mankind. It was natural that Hercules should be the divine hero supposed to have slain the dragon, because in him the highest ideal of human strength was personified. In other legends, Apollo and Perseus are made to slay dragons. The DRAGON plays as important a part in Art as he does in fiction. We find it upon the shield of the most famous of the early Grecian heroes, as well as on the helmets of kings and generals. It does not appear among the Romans until after their struggle with the Dacians, by which people it was regarded as the sign of warfare; and it remained with the former people a subordinate symbol, as the glorious eagle was not to be displaced from helmets and standards. The dragon was of more im-

* Our cut represents a beautiful pyx of this kind, chains being affixed to the rods below.

Doves of carved wood or embossed metal are found remaining on several font covers in the English parish churches at the present day; and in former times, probably no font would have been considered complete without such an emblem.

portance in German antiquity; as with the early Greeks, it was the symbol of the hero. In the *Nibelungen Lied*, Siegfried killed a dragon at Worms. It is found on English shields after the time of William the Conqueror. In modern heraldry it appears on the shield and helmet; and as a supporter it is called a *lindworm* when it has no wings, and *serpent* when it has no feet; when it hangs by the head and wings it means a conquered dragon. In Christian Art, it is the usual emblem of sin. The dragons which appear in early paintings and sculptures are invariably representations of a winged crocodile. It is the form under which Satan, the personification of sin, is usually depicted, and is met with in pictures of St. Michael and St. Margaret, when it typifies the conquest over sin; it also appears under the feet of the Saviour, and under those of the Virgin, both conveying the same idea. Sin is represented in the form of a serpent, sometimes with an apple in its mouth. The dragon also typifies idolatry. In pictures of St. George and St. Sylvester, it serves to exhibit the triumph over paganism. In pictures of St. Martha, it figures the inundation of the Rhone, spreading pestilence and death. St. John the Evangelist is sometimes represented holding a chalice from which issues a winged dragon.

As a symbol of Satan we find the dragon nearly always in the form of the fossil *icthyosaurus*.

DRAGON. A short musket hooked on to a swivel attached to a soldier's belt; so called, according to Meyrick, from a representation of that monster's head at the muzzle (the old fable being that the dragon spouted fire). The soldiers who carried

these arms were thence called DRAGOONS, and were first raised in the year 1600 by the Mareschal de Brissac.

DRAGON'S BLOOD. A resin which exudes from a tree growing in India, the *pterocarpus draco*, and imported in small sticks or cakes, similar to liquorice juice, or in compact balls. It is of a dark blood-red colour, and was formerly used in miniature paintings, but its colour is not durable. It is now used principally for colouring varnishes.

DRAPERY. Under this term is included every kind of material used in sculpture and painting for clothing figures. Although it is the *natural body*, and not some appendage added by human customs and regulations, that sensibly and visibly represents mind and life to our eyes, and has become the chief object of the plastic Arts, yet the requirements of social life demand that the body be clothed; the artist fulfils this obligation in such manner as shall prove least detrimental to his aim. In Ancient Art, the feeling and enthusiasm for corporeal beauty was universal, yet the opportunities for representing it were comparatively rare. Only in gymnastic and athletic figures did nakedness present itself as natural, and become the privileged form of representation to the sculptor; it was soon, however, extended

to statues of male deities and heroes. Garments that *concealed* the form were universally discarded; it was sufficient to retain only the outer-garment, and even this was entirely laid aside when the figure was represented in action. In sedent statues, on the contrary, the upper garment is seldom laid aside; it is then usually drawn around the loins; it denotes, therefore, rest and absence of exertion. In this way the drapery, even in ideal figures, is significant, and becomes an expressive attribute. Ancient Art, at the same time, loved a compendious and illusive treatment; the helmet denotes the whole armour; a piece of the CHLAMYS the entire dress of the Ephebos. It was customary at all times to represent children naked; on the other hand, the unrobing of the developed female body was long unheard-of in Art, and when this practice was introduced, it required at first a connection with life; here the idea of the bath constantly presented itself, until the eyes became accustomed to adopt the representation without this justification. The portrait statue retained the costume of life, if it also was not raised above the common necessity, by the form being rendered heroic or divine. A correct notion of the spirit in which Ancient Art treated drapery in general, is still more important than the knowledge of individual articles of dress. It did so, first, in a thoroughly *significant manner*, so that the choice of the costume and the manner of wearing it constantly referred to the character and activity of the person represented; as can be shown very distinctly in the different modes of dress among the gods. Secondly, in the genuine times of Art, it was made thoroughly *subordinate to the body*, fulfilling the destination of showing its form and motion, which the drapery is capable of doing to a greater extent, as regards time, than the naked figure; because, by the situation and arrangement of the folds, it sometimes enables us to divine the moments preceding the action represented, and sometimes even indicates the intention of the person. The draperies of the Greeks, which, from their simple, and, as it were, still undecided forms, for the most part only received a determinate character from the mode of wearing, yet, at the same time, furnishing a great alternation of smooth and folded parts, were especially calculated from the outset for such purposes; but it also became early an artistic principle to render the forms of the body everywhere as prominent as possible, by drawing the garments close, and loading the skirts with small weights. The striving after clearness of representation dictated to the artists of the best period its disposition into large masses, and subordination of details to the leading forms, precisely as in the muscular development of the body.* Drapery has, of itself, no determinate form; yet all its relations are susceptible of beauty, as it is subordinate to the form it covers. This beauty, which results from the motion and disposition of the folds, is susceptible of numerous combinations very difficult to imitate; indeed, *casting of draperies*, as it is termed, is one of the most important of an artist's studies. The object is to make the *drapery* appear *naturally* disposed, the result of accident or chance. Long-continued efforts may fail to produce this result; nevertheless, commensurate study will enable the artist to attain such command over his materials as will ensure his success.

DRAUGHTSMAN. A copyist of works of Art, not an original designer.

DRAWING. The Art of pictorial representation in contradistinction to painting; the one delineating by the pencil or crayon, the other by the brush. An oil-picture is said to be *fine in its drawing* when the outlines are accurately rendered. A painter thus unites the two Arts. The peculiarities of the drawing of the early painters is one of the most characteristic tests by which we obtain a knowledge of their genuine works, and those of Albert

* See Muller's *Ancient Art and its Remains.*

Durer may be cited as a striking instance: the masters of the early German schools possessing it in a very great degree. Sir Joshua Reynolds has defined drawing as "a masterly handling of the chalk or pencil." It is a qualification that the greatest artists incessantly practised. The same author observes, "that when they conceived a subject, they first made a variety of sketches, then a finished drawing of the whole, after that a more correct drawing of every separate part—head, hands, feet, and pieces of drapery; they then painted the picture, and, after all, retouched it from life. The pictures thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow." It may well be termed the grammar of Art; and the utmost talent in colour and composition cannot conceal the fatal defect of the want of true drawing in a picture.

DRAWING-BOARD. A flat board upon which drawing-paper is strained when wet, and left until dry for working upon. The old-fashioned drawing-board was made to fit into a frame, the edges of the wet paper being drawn through the interstices; and the board and frame being held together by cross pieces fitting into mortices at the back. Drawing-boards are now flat pieces of wood, which are prevented from warping by an edging of other pieces on the same level, the grain of which runs in a contrary direction. Upon these boards the paper, after having been wetted on the upper surface, is secured round its under edge by strong paste or thin glue, and the whole being allowed to dry gently, forms the best and firmest mode of securing paper for the artist's work, which, if washed, recovers its flatness, and, when finished, can be detached immediately by cutting within the paste line with a sharp knife.

DRAWING IMPLEMENTS, may be said to consist of plain compasses, and those having one leg for a pencil or else for a pen, a parallel ruler, a sector, a plain scale, a T square, or ruler, black-lead pencils and brushes, and a drawing-board.

DRAWING-MASTER. A teacher of the Art of drawing from nature, or the Art of copying correctly drawings by others.

DRIPSTONE. The ornamental moulding over a door or window, and which obtains its name from the protection it affords against wet; it is, therefore, sometimes called a *weather-moulding*.

DROMON, Dromound. A ship with rowers placed in a line at the sides, and having a single sail; used for the transport of troops in the middle ages. It derived its name and form from a vessel of the same kind used by the Romans.

DRYERS. Substances, chiefly metallic oxides, added to certain fixed oils, to impart to them the property of *drying* quickly when used in painting. That most commonly employed for this purpose is the oxide of lead; but *white copperas*, or *white vitriol* (sulphate of zinc), oxide of manganese, ground glass, oxide of zinc, calcined bones, chloride of lime, and *verdigris* (di-acetate of copper), have also been used at various periods in the history of Art as dryers.

DRYING OIL, Boiled Oil, Huile Siccatif (*Fr.*), Olio Cotto (*Ital.*) When linseed oil is boiled with litharge (oxide of lead), it acquires the property of drying quickly when exposed in a thin stratum to the air. Its uses as a vehicle and varnish are well known.

DRYNESS. This term is applied to a style of painting in which the outline is harsh and formal, and the colour deficient in mellowness and harmony. It is not incompatible with good composition and other high qualities, as may be seen in some of the works of Holbein, and the earlier productions of Raphael.

DRY-POINT. The term applied to the sharp etching-needle, when it is used to incise the copper in fine lines, without the plate being covered with etching-ground, or the lines bit-in by acid. Very delicate work is produced by this means, which wears less in printing than lines produced by the action of acid.

DULWICH GALLERY. A general

collection of pictures exhibited gratuitously in a gallery constructed by Sir John Soane, and connected with Dulwich College. It was opened to the public in 1812. The collection was originally formed by M. Noel Desenfans, a picture-dealer, who enjoyed a large share of important patronage in the last century, and was the agent for Stanislaus, King of Poland, in his picture purchases, as well as for other crowned heads. When the King of Poland was dethroned, he became the owner of the collection; and after parting with some of the most important pictures, he retained the others, and ultimately bequeathed them to Sir Francis Bourgeois; hence the collection is sometimes termed the "Bourgeois Gallery." Sir Francis tried for many years to make his collection the nucleus of a national gallery; but in this effort he failed, and ultimately left the pictures he obtained from M. Desenfans, as well as those he had himself collected, together with many works of his own, to the trustees of Dulwich College, where they are exhibited free of charge, by tickets obtainable at the principal printsellers. The gallery is open from April till the end of October, between the hours of ten and five, and from November till the end of March, between the hours of ten and three; but is entirely closed on Fridays and Sundays throughout the year. The distance from London is about four miles. No tickets of admission can be obtained in Dulwich or its neighbourhood, nor can persons gain admission without a ticket; an absurd form, which might be advantageously abolished.

The collection contains some few fine pictures, many of moderate talent, and as many of inferior ability. Dr. Waagen observes,* that in none of the English galleries "do the pictures agree so ill with the names given to them, and where much that is excellent is so mixed with much that is indifferent and quite worthless. But, to say nothing of the numerous copies, the original pictures are unfortunately in many cases totally disfigured by cleaning." The finest pictures in the collection are three by Murillo—the two groups of "Spanish Peasant Boys," and the "Spanish Flower Girl." They are not only the gems of this gallery, but are among the best specimens extant of the master. Of Cuyp there are good specimens, and of the Dutch painters generally; indeed, this is the strongest point of the collection—Gerard Douw, Ostade, Teniers, Berghem, Hobbima, Ruysdael, Wouvermans, Vandervelde, &c., being represented by various good works. Of Rembrandt there are two fine specimens, in "Jacob's Dream," and "A Girl at a Window." Vandyke and Rubens are not very well represented, though there are several pictures by them; the best being "The Descent from the Cross," and "The Madonna and Child," by the former; and "Samson and Delilah," and the landscape known as "The Double Rainbow," by the latter. "The Martyrdom of St. Sebastian," by Guido, has deservedly a place of honour in the gallery, and claims it as one of that master's finest works. The "Salvator Mundi" of Leonardo da Vinci is also a fine work. Of Nicolo Poussin there are good specimens. There are also some favourable specimens of Salvator Rosa and Claude. In Italian pictures generally the collection is weak. Watteau is the principal representative of the modern French school. The pictures by Titian are open to the question of originality. The earlier English school is favourably seen in some few pictures by Wilson and Reynolds; though the great work of the latter master—the portrait of Mrs. Siddons as "the Tragic Muse"—is really not his own work, but a copy made by an artist named Score, for M. Desenfans, the original being in the possession of the Marquis of Westminster. Of the other English pictures, the less that is said the better, the most obtrusive being generally the worst. They are chiefly valuable as lessons against using improper *vehicles* in painting, and are cracked and

* In his *Art and Artists in England.*

decaying in every way. It would improve this gallery much if a judicious weeding could be made, and about one-third of the pictures be discarded from the walls, as they act injuriously on the rest.

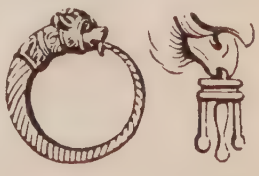
DUNGEON. A chamber used for the retention of prisoners. They were originally gloomy vaults at the base of the central tower or keep of a Norman castle, which, being called a *donjon*, gave that name to such prisons generally. They were sometimes entirely without light and air, and at others had deeply splayed high windows, to allow a little light, having recesses in the wall for chaining prisoners, as at Ashby-de-la-Zouch Castle, Leicestershire.

DUNSTAN, ST. The patron saint of the goldsmiths. He was Abbot of Glastonbury, and died Archbishop of Canterbury, in 988. Like others of the ancient ecclesiastics, he employed his leisure in the manipulative arts, and was particularly dextrous in fabricating chalices for the altar, and in all other goldsmith's work. While employed thus, he was frequently annoyed by the devil, until, his patience being exhausted, he one night seized the foul fiend by the nose with the red-hot tongs he used, and so held him for many hours, till he promised to tempt him no more. This great feat has been frequently depicted; and the saint is generally known by being habited in pontificals, and carrying the pincers in his right hand.

EAGLE. The attribute of Jove, as his messenger. Effigies of this bird, constructed of bronze and silver, were used by the Romans as military ensigns; and representations of it are of frequent occurrence in Art on capitals and friezes, on medals* and gems, where it is seen carrying the thunderbolt of Jove, or receiving a garland which it is to carry to a favourite, or carrying a garland or palm in its beak. The eagle killing a serpent or a hare, on gems and coins, is an ancient symbol of victory. Europa is sometimes represented under the form of an eagle, and in pictures illustrative of the "Rape

of Ganymede," the eagle, as Jove's messenger, carries the boy on its back. In Christian Art, an eagle is the attribute of St. John the Evangelist; the symbol of authority, of power, and of generosity. It was regarded by St. Gregory as the emblem of contemplative life. It is represented drinking from a chalice, as an emblem of the strength the Christian derives from the Holy Eucharist. The conflict between the "State of Nature" and the "State of Grace" is represented by an eagle fighting with a serpent, and by an eagle, the body of which, terminating in the tail of a serpent, is turned against the head. A common form for the LECTERN, constructed of wood or brass, used to support the sacred volume in the choir of churches, is that of an EAGLE. Elisha, the prophet, is represented with a two-headed eagle over his head or upon his shoulder, referring to his petition to Elijah for a *double* portion of his spirit.

EAR-RINGS. This ornament has been worn by both sexes from the earliest times in Oriental countries, but among the Greeks and Romans its use was confined to females. It was usually constructed of gold, of various forms, very finely wrought, and set with pearls and precious stones. The ears in the statue of the Medicean


1. 2.

* Our specimen is copied from a medal of Augustus.

Venus are pierced, and probably were at one time ornamented with ear-rings—a custom not uncommon.*

EASEL. An apparatus constructed of wood, upon which the panel or canvas is placed while a picture is being painted.

EASEL-PICTURE is a term employed to designate a picture of small dimensions, such as render it portable. In Christian Art, St. Luke is often represented sitting before an easel, upon which is a portrait of the Virgin.†

EBONY. A hard black wood used for decorative furniture, which is capable of high polish, and was much valued by the nations of antiquity.

ECHINUS. (*Lat.*) The "Egg and Tongue" or "Egg and Anchor" ornament,

frequently met with in classical architecture, carved on the Ovolo. The type of this ornament is considered to be in part derived from the chestnut and shell.

ÉCORCHÉE. (*Fr.*) ANATOMICAL FIGURE. This convenient word, for which we have no equivalent in our language, signifies the subject, man or animal, *flayed*, deprived of its skin, so that the muscular system is exposed for the purposes of study. The word SKELETON is limited in its application to the *bony* structure. The study of the muscular system is one of the greatest importance to the artist. The difficulties in the way of studying the dead subject are so great, that it has been found necessary to construct models in *papier-maché* or plaster, in which the prominent muscles are exhibited and coloured after nature, which are used in academies and schools by students.*

ECTYPOGRAPHY. A mode of etching by which the lines are raised on the plate instead of sunk in. See ETCHING.

ECTYPUM. (*Lat.*) A cast in relief of an ornamental design produced from a mould.

ECUELLE. (*Fr.*) A covered dish.

EDMUND, ST. King of East Anglia, who, in 870, fell a victim to the Danes, by whom England was invaded. He was taken prisoner, scourged, bound to a tree, then killed by arrows; wherefore he, like St. Sebastian, is represented as tied to a tree, with an arrow in his breast, but bearing a crown. The sword, which is also one of his attributes, refers to the legend that he was afterwards beheaded. As St. Edmund does not always wear the insignia of royalty, his picture is often mistaken for that of St. Sebastian; but the beard on the upper lip, denoting military rank, is the attribute solely of the latter. He is one of the patron saints of England, and also of the noble Order of the Garter; and his banner *azure*, charged with three

* The cut gives examples of two antique ear-rings. Fig 1 is an Egyptian one of gold, half an inch in diameter, published by Wilkinson. Fig. 2 is from one of the Syracusan medallions.

† Our cut, of an artist of the fifteenth century at work at his easel, is from a beautiful illumination in the *Romance of the Rose* (Harl. MS. 4425).

* The plates in the Atlas to Fau's *Anatomy for Artists*, translated by Dr. Knox, are the best extant for exhibiting the various conditions of the muscular system in action and in repose.

crowns *or*, was borne by the early kings of England.

EDWARD, THE CONFESSOR. An English king, who died A.D. 1066; he is represented in royal garments, with the symbols of justice, a mace; and also his book of laws; but his most distinctive symbol is a large ring set with a stone, which he generally holds in his left hand. Its history is told in the *Life and Miracles of the King* (written by Abbot Ailred, in the reign of Henry II.), where we are told that St. John the Evangelist, for whom he had an especial reverence, once appeared to him as a pilgrim, and requested an alms "for St. John's sake," an appeal which the king could not resist, although he had exhausted his purse; so he gave the royal ring from his finger, which was afterwards returned from the saint to the king by some English pilgrims travelling in Palestine, who were befriended by him "for the love he bore St. Edward." He is also sometimes represented as bearing a sick person, whom he is said to have healed by carrying him into a church. His arms *azure*, a cross *potance*, between five martlets *or*, were impaled with his own by Richard II. and other English sovereigns, and were also displayed on the battle-field as a war-banner by our earlier kings.

EDWARD, THE MARTYR. King of England. He was stabbed at the instigation of his step-mother, while in the act of drinking, A.D. 978. His attributes are—a goblet, a dagger, and the insignia of royalty.

EFFECT. The impression produced upon the mind by the sight of a picture, or other work of Art, at the first glance, before the details are examined. Thus, some bold outlines indicating the principal forms, with the masses of light and shade properly thrown in, and the local colours put on, are sufficient to produce a picture which at the first view may appear strikingly brilliant and true, although many of the details proper to the subject are omitted, or the drawing not strictly correct, or the colouring deficient in harmony. Most good sketches or designs are made in a broad and vigorous style, by which the ultimate EFFECT of the work, when more carefully executed, is judged. EFFECT is also the *result* of all the peculiar excellences of the true master; the *ensemble*, which is brilliant and striking, as in the works of Rubens and Turner.

EFFIGY. The literal representation or image of a person. Although the word is sometimes applied to a portrait, it is not synonymous with it, but conveys an idea of a more exact imitation—a more striking and authentic resemblance, such as we meet with in *wax figures*. The ordinary application of the word is to the sculptured figures on sepulchral monuments, and to the heads of monarchs, &c., on coins and medals.

EGYPTIAN BLUE. This brilliant pigment, upon analysis, is found to consist of the hydrated protoxide of copper, mixed with a minute quantity of iron. It was long supposed that this fine blue was an ore of cobalt.

EIKON (*Gr.*), or ICON (*Lat.*) A statue or image; hence the term *iconoclasts* applied to image-destroyers, and *iconographers* to image-makers. See these words.

ELBOW-PIECES. *In armour*, the metal plates to cover the elbow at the juncture of the rere-brace and vant-brace. They were also termed *coudières*.

ELECTROTINT. An art of preparing tinted plates by the action of electricity on a copper-plate, whose surface is sunk, and which thereby produces a fine tint in relief, for use in the ordinary printing-press.

ELECTROTYPE. The process whereby works in relief are produced by the agency of electricity, through which certain metals, such as gold, silver, and copper, are precipitated from their solutions upon moulds in so fine a state of division as to form a coherent mass of pure metal, equal in toughness and flexibility to the hammered metals. The applications of this beautiful Art appear almost unlimited, and

as a means of producing fac-similes of all kinds it is most invaluable.*

ELECTRUM. This term is applied in ancient Art to amber, and to a compound of gold and silver, which resembled amber in colour, and was employed, instead of pure gold for coins, in later Roman times.

ELEGANCE is a term applied in the Arts to describe that which is graceful and pleasing, in contradistinction to that which is bold and grand.

ELEMINE. A crystalised resin, obtained from the *amyris elemifera*, a South American tree, the bark of which is incised at certain periods of the year to obtain it. It is used to give consistency to the varnish which forms part of the composition of lacquer.

ELENCHUS. (*Gr.*) A pear-shaped drop affixed to an ear-ring, as seen on Greek coins and gems, and Roman sculpture. See EAR-RING, Fig. 2.

ELEPHANT-PAPER. A term employed to designate the largest kind of drawing-paper manufactured some years ago, the sheet measuring 28 inches by 23. There is, however, a larger kind now made, termed DOUBLE ELEPHANT-PAPER, which measures 40 inches by 26¾.

ELEVATION. Is a term in Architecture, applied to the representation of a flat side of any building or object, drawn mechanically to a fixed scale. ELEVATION of style in Art, is when the artist exhibits aspirations above mere ordinary truthfulness or fitness of character. Thus, in Rembrandt's pictures, we often see an elevation of mind which relieves the most commonplace subject, and gives sublimity to the vulgarest scene. The luminosity of the Infant Saviour, in the picture of the "Adoration of the Shepherds," in our National Gallery, is an instance of poetic *elevation* in the treatment of a subject which would be commonplace without it.

ELGIN MARBLES. An inappropriate name given to the collection of ancient sculptures in the British Museum, brought from the Acropolis at Athens, and other places, by Lord Elgin. They consist chiefly of the METOPES, representing for the most part the combats of the Centaurs and Lapithæ; a portion of the frieze of the Cella, representing the Panathenaic procession; and the statues, or fragments of them, which ornamented the tympana of the pediments of the Parthenon, or Temple of Minerva, at Athens. "The Parthenon, with its sculptures, constituted an immortal work, never again perhaps to be approached by human thoughts or hands. Though mutilated to a great extent, the fragments of the figures which once adorned the Parthenon cannot be too often drawn. The superiority of the Elgin Marbles to all others consists in this, that they represent the human frame draped and undraped, massive, and beyond the natural size, in nearly every attitude, without the artist having in a single instance degenerated into coarseness, mannerism, or been forgetful of absolute truth —beauty ever kept in view." *

To these are added the frieze from the Temple of the Wingless Victory (*Nikè Apteros*), a series of casts from the Temple of Theseus, and the Choragic Monument of Lysicrates, as well as many fine fragments of a miscellaneous character, but all of which fully exhibit the perfection of Art in ancient Athens.

ELISHA. This prophet is represented with a two-headed eagle over his head, or upon his shoulder; referring to his petition to Elijah for a *double* portion of his spirit. The subjects usually chosen in works of Art in which Elisha appears are—the bears destroying the children; Elisha seizing Elijah's mantle; his raising the child; his interview with the king's messenger; and his causing the axe to swim.

ELIZABETH. The position which the mother of John, the precursor of the Saviour, occupies in Christian Art, is of im-

* See *Art-Journal*, 1850, &c.

* Fau's *Anatomy for Artists*, translated by Dr. Knox. London, 1849.

portance only in relation to the "Visitation of the Virgin." She is found in many pictures of the "Holy Family," but, like Anne, is inferior to the mother of the Messiah. The pictures of the "Visitation" are almost innumerable; they consist of two women—Elizabeth, who is represented as old, and Mary, as youthful, each praising God.*

EMBALON. The beak of an ancient war-galley, which was made of metal, and sharpened, so that it might pierce an enemy's vessel, under water, if brought into contact with it suddenly by the rowers.†

EMBATTLEMENT. See BATTLEMENT.

EMBELLISHMENT. Decoration applied to anything as an ornamental adjunct.

EMBLEM. This word is used frequently as a synonym with ATTRIBUTE, SYMBOL, IMAGE, and ALLEGORICAL FIGURE.‡ So indiscriminately are these terms employed, that it becomes a task of great difficulty to point out their special application; and it must be admitted their shades of difference are so slight that it would be most convenient to regard them all under the general term SYMBOL. Thus, the SCEPTRE is the *attribute* of royalty, and the *emblem* or *symbol* of power. The Paschal lamb of the Jews *figures* the lamb without stain, which has expiated the sins of the world; but as Jesus Christ has been depicted under this EMBLEM in the New Testament, this EMBLEM becomes a SYMBOL. And to remove all uncertainty in depicting this symbol in Christian Art, we give to the lamb a NIMBUS, upon which is figured a cross, or the *cross of the resurrection*, or simply place a cross above its head; these are the ATTRIBUTES which distinguish it from other figures of a lamb, which are neither emblems nor symbols. An emblem is a *symbolical* figure or composition, which conceals a moral or historical allegory; when accompanied with some sententious phrase, which determines its meaning, it has the same relation as DEVICE.* The love of emblem among the religious artists of the middle ages was excessive, and is easily accounted for when we consider the care with which it symbolises saints, virtues, or vices. Thus, an ape symbolised malice and lust; † an apple, the fall of man, and original sin; a swine, gluttony; a pelican, piety, and the Redeemer's love for the world.‡ As attributes of the saints, emblems are most numerous and varied; and the facility with which they could be adopted by church decorators, as an easily applied enrichment, ensured their constant use.

Books of emblems were very popular in the sixteenth century, in which all nature was ransacked for types of virtues and vices, or symbolisations of human action and feeling. The most important are those by Alciati, Paradin, and Sambuco.

The figures adopted in heraldry may fairly be considered as emblems of personal qualifications or personal claims, and the origin of the science traced to the poetic love of emblem indulged in by the earlier races of man.§

EMBLEMATA. (*Gr.*) The figures with which the ancients decorated golden, silver, and even copper vessels, and which could be taken off at pleasure. These belong to toreutic Art, and were generally executed in the precious metals, but sometimes carved in amber. The Romans had the Greek term *emblemata*, but generally applied the word *crustæ* to ornaments of this kind. The Greek term is handed down to us in our word EMBLEM, a sign or symbol.

* Besides the pictures of the "Visitation," we meet with many of the "Holy Family," in which Elizabeth is introduced. The most famous of these is that by Raffaelle, known as the "Pearl of the Escurial."

† See cut to CHENISCUS.

‡ See ALLEGORY.

* See cut to that word.

† See page 34.

‡ The bird is represented wounding its own breast with its bill to feed its young with the blood

§ Thus, the similes used by the dying Abraham, as characterizations of his sons, became ultimately the badges of the twelve tribes, and are by some writers considered as the origin of real ensigns or family flags. Upon early Etruscan vases we find warriors distinguished by some emblem on their shields peculiar to themselves.

EMBOSSING. The art of producing figures in relief from a plane surface of metal, by means of a chisel or punch.* It is the earliest form of metallic ornament (see SPHYRELATA), and is still used for delicate or costly works, although a cheaper method has been adopted, by forcing thin sheets of metal into dies. An ingenious method of embossing wood is also invented, by using a blunt tool to mark the pattern, which tool is driven into the surface of the wood, following the lines of the design. The entire surface is then carefully planed down to the level of these sunk lines, and, the wood being then well wetted, these lines rise to their former level, as if embossed, and can be easily finished by a tool having the same effect as carving, at infinitely less labour. Another mode effects the same thing by metal dies, made red-hot, which singe the wood gradually away, until it fits the mould. The wood is soaked in water, and chars slowly, the burnt parts being removed as the mould cools, the operation requiring repetition. Embossed paper is produced by similar dies; and there is a machine for embossing cloth on an analogous plan.

EMBROIDERY. A kind of decorative needlework practised by ladies from the remotest antiquity, and consisting of patterns in raised threads applied to linen garments, &c. The frequent mention of this employment of the fair sex in Holy Writ abundantly testifies its antiquity. Among the ancient Egyptians, the Art was practised extensively; and the beauty of the work produced led to a corresponding celebrity. Linen was so much used by this early nation, not only for dress (of which it formed the staple), but for coverings of chairs, couches, hangings for the temple, &c., that embroidery, as a decoration, became somewhat general. In the paintings upon the tombs, and the sculptures on the temples of this primeval race, we see abundant proof of the variety and elaboration of their embroidered work. Herodotus has given his testimony to the extreme delicacy and beauty of the fine linen and embroidery of Egypt. He describes a linen corselet presented by Amasis, King of Egypt, to the people of Rhodes, and by them preserved in the Temple of Minerva, which was of such exceeding delicacy of texture that each thread used in its manufacture was composed of 365 fibres; and he says of another, presented by the same king to the Lacedemonians, that "it was of linen, ornamented with numerous figures of animals worked in gold and cotton." The prophet Ezekiel, descanting on the trade of Tyre, speaks of Syrian merchants frequenting their marts with "purple, and broidered-work, and fine linen," and enumerates others who were "its merchants in all sorts of things—in blue cloths and broidered-work, and in chests of rich apparel;" but he particularly mentions "the fine linens with broidered-work from Egypt." Sir J. G. Wilkinson, to whom we are so much indebted for a careful digest of the manners and customs of this nation, says—"The art of embroidery was commonly practised in Egypt. We find that the Hebrews, on leaving the country, took advantage of the knowledge they had there acquired to make 'a rich hanging for the door of the tent, of blue, and purple, and scarlet, and fine twined linen, wrought with needlework.' * A coat of fine linen was embroidered for Aaron, and his girdle was of 'fine twined linen, and blue, and purple, and scarlet, of needlework.'" †

The gold thread used for these purposes is supposed to have been beaten out with the hammer, and then rounded; for, in Exodus xxxix. 3, we are told "they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen." Pliny mentions cloth woven with gold threads, sometimes entirely of these materials, without any woollen or linen ground. "Coloured dresses," says

* See CHASING.

* Exodus xxvi. 36; xxvii. 16; xxxvi. 37; and xxxviii. 18.

† Exodus xxviii. 39; and xxxix. 29.

he, "were known in the time of Homer; from which invention that of the ordinary robes of triumph were borrowed; and from the Phrygians having been the first to devise the method of giving the same effect with the needle they have been called Phrygiones. But to weave cloth with gold thread was the invention of an Asiatic king, Attalus, from whom the name Attalic was derived; but the Babylonians were most noted for their skill in weaving cloths of various colours." So enamoured were the Egyptians of the effect produced by embroidery, that the sails of their pleasure-boats were elaborately decorated in this manner.

The Greek ladies, as we learn from Homer, were proficients in the art; and he mentions Helen as engaged in weaving an ample web, embroidered with the representation of the conflict between the Greeks and Trojans. The Grecian custom of continued widowhood until the grave-cloths of a deceased husband were woven, was the plea of the constant Penelope, to prevent a marriage with any suitor till her husband's return. The peplum, or veil, embroidered by the noblest virgins of Athens for the famous statue of Minerva, testifies the ingenuity of the ladies of antiquity. The battle of the gods against the Titans, and the final discomfiture of the latter, was exhibited upon it in embroidery. Andromache is described by the poet employed in perfecting

> "A splendid texture, wrought on either side,
> All dazzling bright with flowers of various hues."

According to Diodorus Siculus, Zaleucus, a disciple of Pythagoras, and a lawgiver of the Locrians, forbade the use of embroidery, except to courtesans; and Dionysius Halicarnassus informs us that Tarquinius Priscus, who distinguished the monarch and senators by particular robes and ornaments, was the first Roman king who wore an embroidered garment. In the later Roman period they became much more common; as wealth and luxury increased the dresses not only of the nobles, but also of the citizens, were lavishly decorated with embroidery, indications of which appear in their works of Art. In the time of Constantine an Asiatic splendour prevailed in dress, and upon the decadence of the Roman power it increased; the Constantinopolitan sovereigns being generally represented in dresses upon which the utmost art of the embroiderer appears to have been lavished, and which were also enriched with precious stones.

The Greek Church, at a very early period, evinced the same love of splendour in costume, a characteristic which still appertains to its patriarchs and officiating ministers. As early as the reign of the Emperor Aurelian, ecclesiastical vestments appear to have been of great value and beauty. Pope Eutychianus, in the year 275, ordered that a martyr should be interred in an enriched dalmatic, or purple colobium; and Pope Sylvester invested himself on great occasions in a white robe, on which was embroidered the resurrection of the Saviour; a garment deemed so magnificent that it was ordered to be worn on all state occasions by his successors. Frequent mention is made by Anastasius, in his work, *De Vitis Pontificis*, of the sumptuous beauty of ecclesiastical vestments, which were formed of cloth of gold and silver, covered with embroidery, and further enriched with bands of pearls and precious stones.

The Anglo-Saxon Church was equally remarkable for the splendour of the vestments of the priesthood. Many of them were so striking as to have been recorded by the early writers on ecclesiastical matters; and they became renowned all over the Continent, under the title of *Opus Anglicanum*. When the Archbishop of Benevento visited the court of Canute, he was presented with a cope of such beauty that, on his return to Italy, it excited the admiration of all, and was quite unequalled by any other work of that kind. An amusing anecdote of the effect of this sumptuous clothing is related by the monkish historian, Matthew Paris, who tells us

that when Pope Innocent IV. observed some choice ornament of an unusually beautiful kind on the vestments of some foreign ecclesiastics, he inquired whence it came; and on being told it was the work of our land, he at once exclaimed, "England is truly a garden of delight—an inexhaustible well of riches; from such an abundance much may be extracted!" His Holiness at once proceeded to "extract" as much as lay in his power, by sending official letters to the principal English prelates, enjoining them as they loved their church, to send to his choir a sufficient number of these coveted dresses. He was obeyed, and his chapel supplied with gorgeous vestments covered with gold and precious stones, and embroidered with figures, animals, and flowers.*

The talent displayed by the Anglo-Saxon ladies, and their devotion to the ornament of the Church and its ministers, was continued by the Normans; and we owe one of our most interesting historic monuments to the taste and patience of the wife of William the Conqueror, who, like another Helen, embroidered the incidents of his victory in England on tapestry, for the use of the cathedral at Bayeux.† The Norman chronicler, Vitalis, also relates that when this noble lady visited the abbey of St. Evroul, she presented to the church an alb richly decorated with orphreys; and that she left by her will to the abbey of the Trinity, at Caen, which she had founded, a chasuble, a cope, and other rich vestments, which had been worked in England by ladies.

The riches of needlework possessed by the cathedrals and churches of England until the period of the Reformation was enormous, swelled as it was by the frequent bequests of the pious. In Lincoln alone there were upwards of six hundred vestments, wrought with divers kinds of needlework, jewellery, and gold, upon Indian baudekyn,* satin, silk, and velvet. An idea of the costliness of such vestments may be obtained when we reckon the value of that presented by Henry III., in 1241, to the Bishop of Hereford. This was a cope of red silk, highly enriched, and its worth was equal to £361 of our present money.

"The principal portions of the old needlework were never wrought on the velvet or silk of the robe or hanging they were intended to adorn, but were done separately on linen, and then attached to the ground, the edges being bound with a cord, which was afterwards cast over (*enguipure*) with gold or silver tambour. A coarse kind of unbleached linen was generally employed. The other materials used in the embroidery were gold and silver threads, called *passing*, or tambour, floss silk, and *mitorse*, or twisted silk, and jewels. The scrolls and sprays to floreated patterns were formed of silk cord, twisted with gold and coloured silk threads, and commonly terminating with spangles, which seem to have been introduced at a very early period." †

The ladies of the East are still remarkable for the ability they display in this work. "The embroidery which is done in the Harem is very superior to any other, and frequently interspersed with precious stones, generally diamonds, pearls, emeralds, and rubies. The rich brocade trousers are often highly ornamented with jewels, and are stiff with decorations; but the *saltah* (a small jacket), for chasteness and elegance, is most to be admired of all the embroidered articles of dress." ‡ But, of all modern nations, the Chinese may carry away the palm, as their splendid silk dresses of state or ceremony are literally one mass of elaborate and gorgeous embroidery, representing flowers, leaves, animals, and ornament in lavish abundance, with vivid and tasteful colouring.

This beautiful art, so long exclusively a handicraft employment, has been invaded

* A specimen of this kind of embroidery may be seen in our cut illustrative of the clerical APPAREL.

† See the article BAYEUX TAPESTRY in this dictionary.

* See that word.

† Shaw's *Decorative Arts of the Middle Ages.*

‡ *The Englishwoman in Egypt*, by Mrs. Poole.

by machinery: M. Keilmann, of Mulhausen, in Germany, having invented a machine of a most ingenious kind, which enables a female to embroider any design with 80 or 140 needles as accurately and expeditiously as she formerly could do with one; several such machines are now in use; their construction is fully detailed in Dr. Ure's *Dictionary of Arts, Manufactures, &c.*

EMERALD. A precious stone of various shades of green, much used by the ancients for gem-engraving.

EMERALD GREEN, PAUL VERONESE GREEN. (*Fr.*) A pigment of a vivid light green colour, prepared from the arseniate of copper, used both in oil and water-colour painting; there is no doubt of its durability, if used unmixed with other pigments, and as no other pigment can supply its place, it is desirable that it should be retained on the palette. It is composed of protoxide of copper and arsenius acid. Warm solutions of arseniate of potash, formed by boiling the white oxide of arsenic in a solution of potash, and sulphate of copper, are mixed, until they cease to throw down a green precipitate. This precipitate is washed with boiling water, or boiled with water, to which a little acetic acid has been added. It is known in commerce by the names of SCHEELE'S GREEN and MITIS GREEN.

EMPAISTIC. (*Gr.*) Inlaid work, resembling the modern buhl, or marquetry; next to Toreutic Art (with which it must not be confounded), it was most practised by the ancients. It consisted in laying threads, or knocking pieces of different metals into another metal.

EMPEROR PAPER is the largest kind of drawing-paper manufactured, the sheet measuring 66 inches by 47.

ENAMEL PAINTING. Painting upon metal previously covered with a glazed ground. This kind of painting can only be done in small pieces, and it stands in the same relation to porcelain-painting as miniature does to water-colour-painting. The metals used are gold and copper; the latter is usually gilt; silver is never used, because that metal is liable to blister, and otherwise injure the enamel, and brass is of too fusible a quality. For *bijouterie* an opalised semi-transparent ground is laid on, or a transparent one through which the foil may be seen: for painting, an opaque white ground, such as we see on the dial-plates of clocks is placed on the metal. The laying-on and burning-in of this ground is called ENAMELLING. The grounds are always more fusible than the metal, and they must be less fusible than the colours laid on it. In the most ancient specimens, the lines of metal separating the colours were of fine filigree; then came the *champ levé* process, in which the field or ground was cut out of the metal for the reception of colour, leaving slender solid outlines to define the composition of the design. The cavities being filled with enamel, the bands of metal were then gilt and burnished. The best works of this nature were executed in the twelfth and thirteenth centuries. The costliness of this sculptured ground led to the adoption, in the succeeding century, of a mode which originated in Italy, in which the design was shown in low relief, or simple lines incised on the face of the plate, which was covered with transparent enamel, the design being indicated by these lines showing through it. This was followed by superficial enamelling, in which opaque colours, or colours laid on a white opaque ground, were used; a practice which commenced in the latter part of the fifteenth century, and is the one still adopted. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed: a few ancient recipes for compounding enamels have been discovered, and one of the most interesting is given in Sloane MS., No. 1754, and is as follows:—

"To make enamel. Enamel is thus made:—Take lead and melt it, occasionally taking off the pellicle which floats on the surface, until the whole of the lead is

wasted away, of which take one part, and of the powder hereafter mentioned, as much. And this is the said powder: take small white pebbles which are found in streams, and pound them into most subtle powder, and if you wish to have yellow enamel add oil of filberts, and stir with a hazel rod; for green, add filings of copper or verdigris; for red, add filings of lattin with calamine; for blue, good azure or saffre, of which glaziers make blue glass."

The colouring paste, which forms the base, consists of oxides of lead and tin fused with silex, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of the metallic oxides; thus, from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seemed to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called smalt.

The town of Limoges, in the south of France has acquired a great name in the history of the art of ENAMELLING; it was particularly distinguished in the twelfth century, and its productions were called *Opus de Limogia* and *Labor Limogiæ*. Many reliquaries of that time are still extant, the sides and sloping roofs of which are composed of plates of copper covered with sculpture and enamel-paintings.* The most famous artist in enamelling was Leonard Limousin of Limoges, from whom the French works of Art of that period were called LIMOUSINS; other masters in this Art were Pierre Rexmon, Jean Court, called *Vigier*, J. Laudin, P. Nouaillier, the master J. P., who is known to us only by his cipher, but whose works are excellent, displaying noble ideas, and the master P. C., who is much praised by Dr. Waagen in his work on *Art and Artists in England*. As regards the technical part of painting, the works of these masters rank far below those produced in more recent times; they are rather illuminated line-drawings with a glazed transparency of colour, or monochrome paintings (*en grisaille*), the naked figures being well modelled, and generally of a reddish tint; the ornaments in gold and the gilded lights make the paintings appear rich and brilliant. In the course of the seventeenth century the technical part of the Art of enamel-painting improved considerably, progressing from MONOCHROME to that of various colours. Towards the end of the seventeenth and the beginning of the eighteenth centuries, the Art arrived at technical perfection, and real pictures were produced with the softest and most delicate gradations of colour. But the works of this period were of very small dimensions, the paintings being sometimes on silver, but generally upon gold, and principally portrait medallions, for which the Art was now employed. Much that was excellent was produced, but in historical representation the artists followed the degenerate style of the compositions of those days, so that these works, in spite of their technical perfection, must rank below those of the sixteenth century.

Some later notices of enamel, as well as a valuable dissertation on the process employed by the artists who practise it, were given in the *Art Journal* for 1851, and have an extra value as they are written by Mr. W. B. Essex, himself an enamel painter of much reputation. He says, "Pictures in enamel of any importance as works of Art have been very rarely produced until within the last 80 or 90 years for, although Petitôt, in the reign of Louis

* The time when the Art of enamelling attained perfection was some centuries later than the above. In the sixteenth century we meet with French enamel-paintings called *Emaux de Limoges*, from the town where they were produced, and by which name they were afterwards known to all the world. These works, forming a remarkable era in the history of Art, consist of plates and ornamental vessels of various kinds, for the most part made of copper (latterly, however, of the precious metals), and having various paintings burnt-in. They stand beside the Italian MAJOLICA (vessels made of baked clay with the painting burnt-in), being a branch of Art closely allied to them.

XIV., drew with exquisite neatness, he seldom produced enamels which aimed at more than a microscopic finish, and accurate drawing of the human head. His works generally measure from about an inch and a half to two inches in diameter, and are usually either circular or oval. It was reserved for modern times to try a bolder flight, and the result has been that enamel paintings are now produced with every possible excellence in Art. The rich depth of Rembrandt and Reynolds can be perfectly rendered, together with all their peculiarities of handling and texture; and the delicacy of the most beautiful miniature on ivory, may be successfully competed with. As regards size, enamels are now painted measuring as much as 16 inches by 18, and 15 inches by 20. The kind of enamel used for pictorial purposes is called 'Venetian white hard enamel;' it is composed of silica, borax, and oxide of tin. The following is a brief description of procedure in the Art of enamelling:—

"To make a plate for the artist to paint upon: A piece of gold or copper being chosen of the requisite dimensions, and varying from about an eighteenth to a sixteenth of an inch in thickness, is covered with pulverised enamel, and passed through the fire until it becomes of a bright white heat; another coat of enamel is then added, and the plate again fired; afterwards a thin layer of a substance called flux is laid upon the surface of the enamel, and the plate undergoes the action of heat for the third time. It is now ready for the painter to commence his picture upon. Flux partakes of the nature of glass and enamel; it is semi-transparent, and liquifies more easily in the furnace than enamel. When flux is spread over a plate, it imparts to it a brilliant surface, and renders it capable of receiving the colours: every colour during its manufacture is mixed with a small quantity of flux; thus, when the picture is fired, the flux of the plate unites with the flux of the colour, and the colouring pigment is perfectly excluded from the air by being surrounded with a dense, vitrified mass. From this will be understood the indelible (and we might almost say eternal) nature of enamel. Specimens of this Art are now in existence which have not changed their hues during the lapse of 3000 years.*

The colours are prepared from metallic oxides. Many metals are perfectly useless to the enameller, on account of the high degree of heat to which enamel paintings are subjected: and his scale of colour is consequently limited. Modern science has, however, done much to supply this deficiency. The colours are mixed with spike, oil of lavender, and spirits of turpentine; and these are chosen in preference to linseed oil or megilp, because the former volatilise rapidly under the effect of heat, while the latter, from their unctuous nature, would cause the enamel to blister. Camel's-hair or sable brushes are used by the artist, and the plate undergoes the process of firing after each layer of colour is spread over the whole surface. This process corresponds to the drying of the pigments in oil or water-colour painting, before the artist ventures to re-touch his work. Sometimes a highly-finished enamel requires fifteen or twenty firings. Great care must be taken to paint without errors of any kind, as the colours cannot be painted out or taken off (as in water or oil) after they have once been vitrified, without incurring excessive trouble and loss of time. If the unfortunate artist miscalculates the effect of the fire on his pigments, his only alternative is to grind out the tainted spot with pounded flint and an agate muller; and so hard is the surface that a square inch will probably take him a whole day to accomplish.

ENAMEL-PAINTING ON LAVA. A newly invented style of painting very serviceable for monuments. This invention, of enamelling upon stone, discovered in

* In the British Museum, among the Egyptian antiquities, are many small idols, necklaces, &c., of this material. The tints of these articles are precisely similar to the colours now produced by the enameller.

France and well known in Germany, has produced a novel kind of decoration having advantages of colour and treatment, and the great recommendation of being nearly indestructible. The material used was discovered by Count Chabrol de Volvic; it consists of Volvic stone and lava from the mountains of Auvergne. This method of painting is a new kind of enamelling, and has been used by Abel du Pujol and others in various works of Art; for example, the altar of the church of St. Elizabeth, at Paris. It has recently been used in architecture by Hittorf of Cologne, for the exterior of buildings. In Paris there are several tablets painted with figures in the Arabesque and Pompeiian styles, which have excited great admiration by the ease and great precision of their treatment, as well as by the firmness of the materials, for a sharp piece of iron might be drawn over them without injuring the painting.*

ENCARPA. (*Gr.*) A decorative orna-

ment in painting and sculpture, in the form of a festoon of fruit and flowers.

ENCAUSTIC. Painting with a wax medium, which is impregnated and fixed upon the canvas or panel by the aid of heat, burnt-in (*incaustum*), practised by the artists of antiquity, who used the stylus and wax for tablet-pictures and architectural decorations. The invention of encaustic painting is ascribed to several masters. Pliny describes its mode of manipulation in his own time. The colours were applied with wax on marble, and transparent gum on ivory. Coloured wax was applied to the wall in the form of a paste, and in the manner of mosaic or enamels. This was then melted or fused with hot irons, a small fillet of a different tint being inserted betweeen each flat tint. It was certainly an important branch of ancient Art, but though used upon wood, clay, and marble, for decorative purposes, animals and flower-pieces, it was employed but little for gods and heroes; wooden doors, triglyphs, lacunaria, ships, and marble architectural ornaments were also painted in encaustic, sometimes with simple patterns and sometimes with figures. The overlaying of mural paintings with Punic wax to preserve their colour was also called ENCAUSTIC, which word seems to have been used in a double sense—viz., for laying on durable pigments, and also for protecting them. There is no antique painting extant which can be called encaustic; all those supposed to be so having, upon closer examination, proved to be in FRESCO or in TEMPERA. Neither wax nor any other coating has been found in the many paintings (the "Aldobrandini Marriage," &c.) examined by Sir H. Davy; therefore, as our sole knowledge of encaustic is derived from the writings of ancient authors, which give us no clear account of the Art, it would be wiser to leave the subject to the archæologists. The investigations of connoisseurs and savans also convince us that we have little to regret in the loss of encaustic painting, since oil is a far better medium than wax.*

ENCAUSTIC TILES. Ornamental tiles for floorings were extensively used in the middle ages, chiefly for churches and cathedrals, and may be considered as derived from the earlier mosaic floors of the Romans, many of which have been discovered in England, and show the great taste with which they were constructed, as well as their general popularity. The *tessera* of

* See *Rapport concernant la Peinture en Email sur Lave de Volvic emaillée, fait à la Société des Beaux Arts*, par M. Mirault.

* Those who are curious on the subject of WAX-PAINTING should consult an excellent pamphlet entitled, *Notice sur la Peinture à la Cire, dite Peinture Encaustique*, par M. A. Duroziez. Paris, 1844.

the Romans were coloured clays, in small cubes; but the later floorings of encaustic tiles are usually constructed in complete patterns, generally about five inches square; or the pattern is so constructed that by joining it with others it forms a continuous floor. One of the finest and most elaborate of this kind, is that constructed in the fourteenth century by Abbot Sebroke, at Gloucester, and which may be thus described:—down the centre, from east to west, is a row of squares of sixteen tiles, placed, like all the others in the pavement, diagonally, and touching each other at east and west points. The squares are alternately of two patterns: on each side, north and south, they touch single tiles; between which, east and west, are squares of nine tiles. These last, north and south, meet other squares of nine tiles similarly united by single tiles. In the intermediate spaces, *i. e.*, north and south of single tiles, are squares of four, of various designs; each row, east and west, of squares of nine is of one pattern only; the remaining tiles are black, or rather green.

In classifying the encaustic tiles, Lord Alwyne Compton, in a paper on the subject in *The Archæological Journal*, says:—"They are of all dates: a few, perhaps, Norman; a few early English; very many decorated; and a considerable number perpendicular. They represent every variety of subjects; sometimes human heads, or figures; often armorial bearings; personal devices and initials; heraldic animals; scrolled iron-work; Gothic windows, buildings, and tracery; fleurs-de-lis, roses, and other conventional ornaments common in mediæval works. The popularity of some of the ancient manufactories is remarkable: thus we find identical tiles at Winchester, Exeter, Chichester, and Salisbury Cathedrals; and another kiln supplied the churches at Harrow, King's Langley, Bosham, Horsham, Mapledurham, Shottesbrook, Appledrum, Steventon, Crowmarsh, Gifford, Cholsey, Elstow, Ewelme, West Hendred and Lewes, St. Alban's Abbey, and Oxford Cathedral."

The general process of their manufacture has been described by Mr. J. G. Nicholls:*—"Upon the quarry of red clay, hardened probably in part by the sun, the design was impressed by means of a stamp cut in relief, much resembling a wooden butter print, and the cavities thus formed on the surface were usually filled with whitish-coloured clay, sometimes of so thin a consistency as scarcely to fill the hollows, so that impressions or rubbings may be taken, and sometimes wholly omitted. The tile thus prepared was then faced with a metallic glaze, which gave to the white clay a slightly yellow tinge, and a more full and pleasing tint to the red. Accidental varieties of colour arose either from the tile being burned black by exposure to fire, or green by some metallic admixture; though, in some instances, this simple means of producing variety of colour was perhaps made available intentionally."

It may be, therefore, noted that the colours generally employed are red and yellow, the former being the colour of the clay; some are black with blue patterns; while on others the ornament is red on a black ground.

It is impossible here to do more than slightly enumerate the variety of figures that may be found on these tiles. Generally they bear sacred symbols, and inscriptions selected from the Scripture, or exhortations to sanctity, as at Malvern, or even

regulations for conduct. One there being inscribed, *Mentem sanctam, spontaneum*

* In his *Examples of Encaustic Tiles*, 4to., 1842.

honorem Deo, et patrie liberacionem, which may be thus interpreted: "A holy mind, honour freely rendered to God, and liberty to the country." This inscription, it appears, was also used as a charm against fire. We engrave this remarkable example. But a much more curious inscribed tile is in the same church, which alludes almost entirely to temporary matters, and distrust of executors:—

"Think, man, thy life
May not ever endure,
That thou dost thyself
Of that thou art sure;
But that thou kepest
Unto thy executor's cure *
If ever it avail thee
It is but a venture."†

The most popular decorations were geometric ornament, foliage, or heraldic devices; the latter particularly predominated, and was a very clear mode of expressing the donations to the church by wealthy individuals. Coat-armour and personal badges are constantly occurring. In the pavement at Great Malvern, Worcestershire, are several such tiles, one contains the name of Sir John Talbot, the famous warrior, who was a great benefactor to it; and the rebus of whose name, a talbot seated, is also upon it.

The earliest known specimens appear to be of the latter part of the twelfth century. Of the thirteenth century are those discovered at Woodperry, in Oxfordshire, but the finest and most curious tiles of this period in existence, are those which form the flooring of the Chapter House at Westminster; they vary in size from five inches and three quarters to nine inches and a half square, and contain very remarkable figures, representing kings, prelates, and commoners, exceedingly valuable as authentic costumes of the time of Henry III. The patterns are disposed in slips about three feet six inches wide, running from east to west. Between each of these divisions is a line formed of narrow border tiles representing foliage, &c., the convolutions forming a continuous series when the tiles are joined. The quaint and elegant character of this work may be judged from the portion here engraved. In the two

following centuries, the decorations were of a much more varied and elaborate character. The foliage was more elegantly and gracefully thrown, and exhibited great natural freedom. The oak, the vine, the ivy, and other leaves, were beautifully and closely copied from nature, and much good taste and skill were exhibited in their dispositions. Sometimes four tiles were employed, as at Westminster, to produce one shield. Sometimes nine are used for a pattern, sometimes sixteen. Sometimes a series are employed to form a cross, with the sacred monogram in the midst, the interstices of the pavement being filled with plain tiles. At other times they stood in lieu of tapestry hangings, or wall-paintings, in the choir of a church, of which a singular example occurs at Great Malvern. Upon the Continent they have sometimes been used for sepulchral mementoes, as in the Chapter House at Jumieges, in Normandy, where the abbots of the twelfth century were commemorated by *tombes de quarreaux*, comprised in a large series of such tiles, which also formed the flooring of the Chapter House.

* Care. † But a chance.

This Art, which sank into disuse in the fifteenth century, has been again revived in the nineteenth with considerable success, and bids fair to rival the beauties of the ancient Art.

ENCOIGNURE. (*Fr.*) A small, ornamental table made to fit into the corner of an apartment.

ENCOMBOMA. (*Gr.*) A portion of Greek costume, consisting of a kind of apron, fastened loosely round the loins by being gathered into a knot. It was worn chiefly by young maidens; its use appears to have been to keep the tunic clean. The annexed woodcut represents a young female playing on the double pipes, probably an attendant in the scene of some play.

ENCRUSTED ENAMEL. That style of enamelling generally practised in the early ages, in which vitreous pastes were fused, in opaque masses, on the metal grounds.

ENDROMIS. (*Gr.*) A cloak made of warm, coarse materials, like a blanket, used to throw over those who were heated by the foot-race; or after athletic exercises, to protect the wearer from the effect of exposure to cold. In more recent times, the name was applied to a luxurious garment worn by women, especially those of Rome. Figures, clothed in the endromis, are of frequent occurrence in works of Art relating to the exercises of the gymnasium. This word also designates the hunting-boots worn by Diana, as being peculiarly suitable for the chase, the toes being left uncovered.*

ENGINEER'S CARTRIDGE. A professional term for a paper, each sheet of which is manufactured to the size of 30

* See Rich's *Illustrated Companion to the Latin Dictionary and Greek Lexicon.*

inches by 22. DOUBLE ENGINEER'S CARTRIDGE measuring 46 inches by 30.

ENGRAILED. A term in heraldry, to designate any object whose edge is indented all along semicircularly.

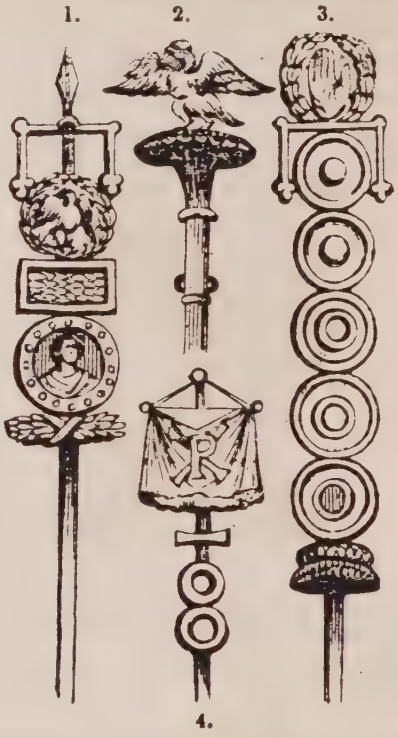
ENGRAVING. The art of producing designs by means of incised lines upon plates of metal, &c., such as copper and steel, which, being filled with ink, yield impressions to paper, upon being submitted to the action of the press. Designs are also *engraved* upon various articles of ornament (CHASING), and upon sepulchral brasses, the details of which do not belong to the plan of this dictionary, but they may be found in works specially devoted to the subject.* Gems and precious stones are also submitted to a process of engraving, either in *cameo* or *intaglio*. Engraving on wood is termed XYLOGRAPHY; on stone, LITHOGRAPHY; and on copper, CHALCOGRAPHY.

ENGRAVINGS. Impressions upon paper taken from copper or steel plates; those from wood-blocks are usually termed WOODCUTS.

ENKYKLON. A kind of *himation* used by the Greeks for wrapping round the person; or the half upper chiton worn by the Greek women. See CHITON and HIMATION.

ENSEMBLE. (*Fr.*) A term applied to any general group of figures forming a picture, or to any arrangement of inanimate materials for landscape or *genre* pictures. The general grouping of characters in dramatic Art, to form a picture on the fall of the curtain.

ENSIGN. The military standard of the Romans. This originally consisted of a wisp of hay or straw, but was soon succeeded by the representation of various animals, of which the eagle was the most important (Figs. 1, 2); this was formed of bronze or silver, and affixed to the summit of a pole or ornamented staff, upon which also were attached other emblematical figures (Fig. 3), portraits of the emperors, &c. When Constantine had embraced Christianity, a figure or emblem of Christ, woven in gold upon purple cloth, was substituted for the head of the emperor (Fig. 4.) This richly



ornamented standard was called LABARUM. Other nations have also their peculiar ENSIGNS.*

ENTABLATURE. That portion of a building which is immediately supported by columns; it is divided into three parts —the *architrave*, or ornamental moulding, which rests on the summit of the capitals; the *frieze*, or central space, which is often decorated with sculpture; and the *cornice*, which is another moulding crowning the whole.

ENTASIS. (*Lat.*) The swelling outline given to the shaft of a column.

EPAULETTE. (*Fr.*) The small plates of metal on the shoulders of a soldier, intended to protect the arm from a downward cut.† The term is also applied to the knot or ribbon worn in the same place by the fashionables of the seventeenth century, and now restricted to the shoulder-knot of a livery-servant.

* See Fielding, *The Art of Engraving*, 8vo. London, 1840.

* See Smith's *Dictionary of Greek and Roman Antiquities*. † See cut to BRASSART.

ÉPI, or GIROUETTE. (*Fr.*) Ornamental ironwork surmounting the cones of pavilions or pointed roofs in Renaissance architecture. M. Delaquerieré observes, that "*épi* is a more correct name than

girouette, and means anything pointed—*spina;* for, in 1470 and 1471, mention is made in the accounts of the church of St. Lawrence, at Rouen, of *cinq épis* des chapelles du hault de l'église." One of the finest examples at present existing surmounts that exquisite example of Renaissance sculpture, the *Tourelle aux Pastorals*, at the Hotel de Bourgtheroulde, Rouen. These *épis* were often gilded, and their wooden bases enriched by the application of colour, generally in *chevrons*.

EPICHYSIS. (*Gr.*) A kind of pitcher or jug used by the Greeks, with a narrow neck and small lip, from which the wine was poured into the drinking-cup. Our engraving exhibits one of this kind, from a painting at Herculaneum, over the mouth of which is turned the drinking-cup, of transparent crystal, to protect the wine within. It was also adopted by the Romans.*

* See the engraving of a nymph in the cut to HYBRID ANIMALS.

EPIC REPRESENTATION. The epos, or epic poem, relates a grand event on which important consequences depend. In Plastic Art, reliefs on walls, and friezes, and encaustic and fresco-painting, which can be executed on large surfaces, as well as oil-paintings, by which a considerable space on canvas may be filled, are peculiarly adapted for the representation of an epos, or of a great action. But the artist has not, like the poet, the power of representing in connection those consequences of single events, scenes, &c., which form the whole. The limits of connection (with the poet often only single words, clever phrases, or striking transitions) are denied to the artist, and he must therefore limit himself to the means at his command of showing, in the clearest manner possible, the point of the event from which its consequences are developed. The plastic artist can and may depict the moment of an event or a scene, including several events which he may define or suggest. To choose this moment rightly, to draw strikingly, and to execute intelligibly, is the important task, in the performance of which the true master and epic artist are seen. The epic picture, whether it belong to plastic work or painting, is thus the representation of an important action of human life, of ancient or modern times, of distant or neighbouring nations, of events which have happened or which have been invented. It must in every case be true or probable—*i. e.* belonging to history and reality—or possible; in other words, the circumstances to be represented must be brought out conformably to Nature and Art, and have nothing contradictory in themselves. The epic work of Art is always only a fragment (though an important one) of a classic or romantic, of a more or less historical, or of a pure poetic epos, often the quintessence of an epos, but never the epos itself. The plastic descriptive work of Art is thus limited to the poetically important event, but is in its limitation the utmost concentration of history, while it brings forward a principal action with a

short but clear glance of the most important preceding and succeeding circumstances, so that all forms are arranged in action in their due relation to each other, or to one principal point of the picture. If this be undertaken with genius, and happily executed by a masterly hand, the whole will not only attract the eye of the spectator as a harmonious grouping of different details, rich in references, and finding a centre point of union and conclusion, but will rivet his attention.*

EPIGRAPH. (*Gr.*) A terse inscription placed on works, denoting their use and appropriation, and sometimes made part of their ornamental details, with which it is incorporated.

EPITAPH, Epitaphios (*Gr.*) A Song of praise or oration delivered by the ancients at their funerals. The moderns understand by this term memorials in churches to the memory of the dead. Epitaphs are thus permanent objects of remembrance, and are either tablets or monuments lying upon the ground, and covering the grave, such as tombstones and tombs. Epitaphs were general in the middle ages, and many beautiful sculptures now existing of the Roman and Germanic styles belong to this class of Art. They were generally placed near the grave, and were of various forms, such as relievos in bronze or stone, tablets with carvings and paintings, &c. The weapons, fragments of armour and drapery, banners and shields, placed over or at the grave, may be reckoned as epitaphs. By a further perversion from its original meaning, this word is now generally used to designate the *inscription* commemorative of the actions and virtues (real or imaginary) of the deceased.

* One of the finest examples of the epic in painting is the *Hunnenschlacht*—"Battle of the Huns," by the greatest artist of modern times—Kaulbach. It adorns the gallery of M. Raczynski, at Berlin, and is a work of which not only Germany, but all Europe, may be proud. It is engraved in Raczynsky's *Modern Art in Germany*. The frescoes illustrating the "Nibelungen Lied," by Cornelius and others, in the palace of the King of Prussia, at Berlin, are fine examples of EPIC REPRESENTATION.

EPOCH. A fixed and important period of novelty or change, which gave a new and distinctive character to Art.

EQUESTRIAN STATUE. Statues of men on horseback, usually formed of bronze, but sometimes of lead and stone. It was a rare honour to be awarded the privilege of an equestrian statue in Rome, they being generally restricted to emperors and military commanders. London obtains the discreditable eminence of possessing the worst equestrian statues to be found in any city of Europe.

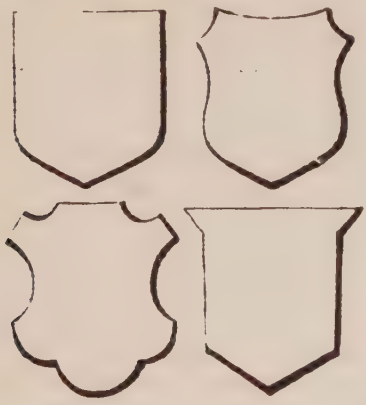
ERASMUS, St. The cruel martyrdom of this saint was a very popular subject with mediæval artists. After being tormented in a heated cuirass, and suspended by the arms while his flesh was torn, he was ultimately killed by his bowels being wound out of his body by a windlass. This latter mode of torment is that chiefly chosen by early painters and sculptors, who seem to have taken a singular pleasure in its exhibition. When this saint is represented singly, he is habited in full pontificals, and bears his pastoral staff as a bishop, holding in his right hand the windlass of his martyrdom.

ERMINE. The fur of the animal of this name. It is an emblem of purity, and of honour without stain. Robes of royal personages are lined with it, to signify the internal purity that should regulate their conduct.

ESCALLOP. An emblem of St. James the Great, which is frequently met with in churches dedicated to his honour. It is one of the attributes and insignia of pilgrims, adopted by them in their voyages to the sepulchre of this apostle; or gathered on the sea-shore, and fastened on their hoods or hats, as a mark of their pilgrimage.

ESCUTCHEON. The name applied to the shield upon which coat-armour is emblazoned. It originally took the simple form of the knight's war shield, as seen in our first example; but was afterwards

varied in a fanciful manner, as exhibited in our specimens, which are selected from



various heraldic escutcheons, whose dates range from the time of Edward I. to that of Queen Elizabeth. The term is also applied to metal plates on doors, for key-holes, &c.

ESPADON. A long, heavy sword of considerable length, wielded by a powerful foot-soldier, or used in decapitation by an executioner.

ESPAULIÈRE. (*Fr.*) The flexible overlapping plates of metal for the shoulder of the soldier in the fifteenth century; the origin of the modern EPAULETTE.

ESTOC. (*Ital.*) A small dagger worn at the girdle, from whence comes the Elizabethan word *tuck*, applied to the same thing.

ÉTAGÈRE. (*Fr.*) A piece of ornamental furniture, sometimes circular, or taking the form of a sideboard. It consisted of various stages, supported by small columns, forming a series of shelves for the display of china, &c.

ETCHING. The operation by which a slight depression is made at pleasure on the surface of a body by means of a liquid solvent, called etching-fluid. This is properly a diluted acid, and metals, as well as calcareous substances, are used for etching upon. For the protection of those parts of the surface which are not to be deepened, and which ought not to be touched by the etching-fluid, a resisting substance is necessary, which may either be wax, rubbed on the surface when warmed, or a thick varnish, but which generally consists of a preparation of resin. Only in a few cases is that plan available which seems at first the simplest—namely, to cover solely those places which are not to be acted upon by the acid. The general method is to cover the whole surface, and then remove the ground in the required parts, as delicacy and clearness can only be acquired in this manner. The scratching away the ground is called ETCHING, and is performed with a fine steel needle, or, in the broader parts, with the pointed blade of a small knife. Etching upon copper is the most common; it is not only executed alone, but it is used for the restoration of copper-plates, and combined with other kinds of engraving. There are three kinds of etching upon copper: SCRAPING, or *real* etching; AQUA TINTA; and etching in *relief*, or ECTYPOGRAPHY. In the two first methods, the lines of the design are etched-*in*; in the third method, the lights are etched-in, and the lines of the design left standing in relief, similar to the letters of type-founders. Steel is treated in the same manner as copper. For etching on copper, brass, and silver, diluted nitric acid (*aqua-fortis*) is used. It is much more diluted for steel. Gold is acted upon by nitro-muriatic acid (*aqua regia*); this etching is not used for impressions, but only for ornaments, or as a preparation for the graver. For etching on glass fluoric acid only can be used, which is also employed to etch upon agate, rock-crystal, chalcedony, jasper, and siliceous stones. Calcareous stones, especially such as are used by lithographers, and also marble, are available for etching, for which diluted nitric acid is used.

ETCHING-GROUND. The substance used to protect the surface of the metal, &c., from the action of the acid. It is usually composed of a mixture of wax and resinous substances, differing in composition according to the kind of engraving for which it is used. A very good *ground* may be obtained by mixing two ounces of pure wax with half an ounce of black pitch, and half an ounce of Burgundy

pitch, adding, as they boil together, two ounces of powdered asphaltum. When cool, it must be formed into small balls, each ball to be placed in a piece of silk; and when wanted to cover the plate which is to be etched, the plate must be warmed sufficiently to melt it through the silk, and it must be then distributed equally over the entire surface by means of a *dabber*.

ETCHING-NEEDLE. The instrument by which the lines of an engraving are cut

into the metal. When used simply as a BURIN, to produce the intended effect without the aid of acid, it is then termed a DRY POINT.

ETCHINGS. Impressions upon paper of designs etched upon copper, steel, &c. ENGRAVERS' ETCHINGS generally consist simply of regularly placed *ground lines*, to act as a foundation or guide to the work of the graving tool. PAINTERS' ETCHINGS present, on the contrary, a freedom of manipulation, and produce the *entire* effect of a sketch or picture.

ETHELBERT, ST. The first Christian king of Kent, who welcomed St. Augustine on his mission to England, and through the influence of his wife Bertha was himself christened at Canterbury, founding the cathedral there, and also at Rochester and London. He is represented in royal garments, holding a cathedral in his hand. He died A.D. 616.

ETHELDREDA, ST., or AUDRY. An English saint, daughter of a king of East Anglia, who took the veil, and founded the monastery of Ely. She died A.D. 670. She is generally represented as an abbess, with pastoral staff and floreated crown, the emblems of royalty at her feet; or else sleeping in the sunshine, beneath the shade of a tree, which, her legend informs us, miraculously grew over her prostrate form when she had sunk to rest during her flight to the convent.

EVANGELISTS. On the earliest sculptures the EVANGELISTS are symbolised by four scrolls; or, with reference to the four streams of Paradise, by four rivers flowing down from a hill, on which stands a cross and the lamb—the MONOGRAM of Christ. The representation of four streams flowing from a rock, on which is the lamb, is mentioned in the letters of Paulina of Nota: it refers to the Apocalypse, i. 17, and is also intended as a poetical image of the four evangelists, as the springs of Christianity, ever flowing to all parts of the world. They were afterwards represented as described by Ezekiel, vii. 1-10—viz., a man, a lion, a bull, and an eagle, which are mentioned as supporting the throne of God (Rev. iv. 6-7). After the

fifth century, the Byzantine artists, keeping strictly to biblical terms, represented the evangelists (at first in mosaic) as miraculous animals, half *men* and half *beasts;* they had wings like the CHERUBIM, and were either in the act of writing, or had a scroll before them. The human face was given only to Matthew or Mark, to which of these two was doubtful, even in the time of Jerome, with whom originated the present appropriation of the attributes; the other three had the heads of a lion, an ox, and an eagle, with corresponding feet. This representation was customary for

some time in the Greek Church. In the latter part of the middle ages, the Western Church began to separate the human figure from that of the animal, and to represent the evangelists only in the former manner, generally as writing, and three of them with the animals by their sides as attributes. The four animals are often represented with scrolls, anciently inscribed with the initial sentences of each Gospel. In later examples, the names of the evangelists are inscribed on the scrolls, but the commencement of their Gospels is far more appropriate. In sepulchral brasses, the evangelistic symbols are found variously arranged, but they are most frequently placed so as to follow the same order (according to M. Didron, this is the only correct disposition).* According to St. Jerome's arrangement, St. Matthew has a man or angel by his side, because his Gospel begins with a genealogy showing the human descent of Christ. St. Mark has a lion, the symbol of the royal dignity of the Saviour, and referring to the desert (Mark i. 13) in which he was with wild beasts. St. Luke has the ox, the symbol of the high priesthood, because his Gospel begins with the history of Zacharias serving in the temple. St. John has the eagle, the emblem of the divinity of Christ, and referring to the doctrine of the *logos*, with which his Gospel commences. Christ was thus symbolised by the evangelists as man, king, high-priest, and God. The evangelistic symbols are found variously employed in Christian edifices and ornaments of every period in the history of Art, and they are introduced in Christian design under a great variety of place and circumstance, *e. g.* most appropriately on books of the Holy Gospels, enamelled in silver, and set on the angles of the covers; on crosses, as being the four great witnesses of the doctrine of the cross. For the same reason, on the four gables of cruciform churches; also in cross frontals for altars; at the four corners of monumental stones and brasses, in testimony of the faith of the deceased in the Gospel of Christ; around images of the MAJESTY, the Holy Trinity, Agnus Dei, Crucifixion, Resurrection, whether painted on glass, or ceilings and walls, or embroidered on vestments or altar-cloths, as the sacred mysteries represented are described in the Holy Gospels.*

EWER. A jug with a foot and handle.

EXECUTION. That mode by which a painter produces his pictures, sometimes termed *handling*, *pencilling*, &c., and by which, as much as by general style, his genuine works may be known. The Dutch painters were remarkable for the softness or extreme finish of their execution; Rubens, and Salvator Rosa, for the boldness and dash of theirs. The term applies equally to either style, though they be very dissimilar, as it merely alludes to general MANNER, which, when it predominates over FINISH, or where EXECUTION exhibits a studied eccentricity, degenerates into MANNERISM; and when it merely exhibits the manual dexterity of the artist, is usually the exponent of mediocrity. At the same time, it must be admitted that good execution is always aimed at by the true artist.†

EXERGUE. (*Lat.*) The small space beneath the base line of a subject engraved on a coin or medal, and in which the date

* It is worthy of particular notice, that in the Vision of Ezekiel, each of the four animals had four faces, being those of a man, a lion, an ox, and an eagle; whereas, in the Vision of St. John, the four faces are on four distinct beasts. The union of the four evangelistic symbols in one animal is called a TETRAMORPH.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume*; Lord Lindsay's *Essays on Christian Art*; Didron's *Iconographie Chrétienne—Histoire de Dieu.*

† "By the term EXECUTION, I understand the right mechanical use of the means of Art to produce a given end. All qualities of execution, properly so called, are influenced by, and in a great degree dependent on, a far higher power than that of mere execution—knowledge of truth. For exactly in proportion as an artist is certain of his end, will he be swift and simple in his means; and as he is accurate and deep in his knowledge, will he be refined and precise in his touch."—"The first quality of EXECUTION is *truth*; the second, *simplicity*; the third, *mystery*; the fourth, *inadequacy*; the fifth, *decision*; the sixth, *velocity*."—Vide *Modern Painters*, by a Graduate of the University of Oxford, vol. i.

and engraver's name is placed, or some brief inscription of secondary importance.*

EXHIBITION. A temporary collection of works of Art, as distinguished from a permanent GALLERY.

EXOMIS. In Grecian costume, a garment worn chiefly by the working classes, without sleeves, or with only one sleeve for the left arm, leaving the right and part of the breast exposed and free. It

varied much in form; sometimes it was a CHITON, at others a PALLIUM, serving the purposes of each. In works of Art, it is usually applied to representations of the Amazons, and to Charon, Vulcan, and Dædalus. It was also the costume of old men in the comic plays of Aristophanes and others. Our illustration of this article of dress is given from the statue of a fisherman, in the Townley Gallery, at the British Museum, and very clearly exhibits the general form it assumed among the poorer classes.

EXPRESSION. That transient change which takes place in the permanent form of a face or figure, while under the influence of various emotions. This permanent form, in its normal state, may be sufficient to enable us to determine the CHARACTER, and be independent of beauty, and not even indicative of a capacity for expression, yet expression will impart to a face of the most ordinary character a charm closely allied to beauty.* The chief feature of expression is the EYE, it takes a thousand shades from the relations of the surrounding parts; and the EYEBROW—"that dark arch which surmounts it," is itself an eloquent index of the mind.† The various affections impart their own peculiar characteristics upon the human countenance, which must be carefully studied by the artist: "till he has acquired a poet's eye for nature, and can seize with intuitive quickness the appearances of passion, and all the effects produced upon the body by the operations of the mind, he has not raised himself above the mechanism of his art, nor does he rank with the poet and historian." ‡ The disposition of the limbs and body in expression belongs to GESTURE, much of which appears necessary

* The word *ancilia*, on the coin engraved page 26, is in its EXERGUE.

* It is the opinion of many that there is no inherent beauty in the normal human face, but that it consists entirely in the capacity of expression, and the harmony of the features consenting to that expression. Expression is even of more consequence than shape; it will light up features otherwise heavy; it will make us forget all but the quality of the mind.—Vide Sir Charles Bell's *Anatomy of Expression*.

† Besides the eyes, in the countenance, the brows, by which requests are granted or refused, appeared to the ancients especially expressive of earnestness and pride; the nose, of scorn and ridicule; laying the arm over the head denotes rest, still more completely if both hands are clasped upon it; the head supported on the hand, earnest reflection; crossing the feet over each other in a standing and leaning posture appears to denote, in general, rest and firmness. — Vide Müller's *Ancient Art and its Remains*.

‡ "Anatomy, in its relation to the arts of design, is in truth the grammar of that language in which they address us. The expression, attitudes, and movements of the human figure are the characters of this language, adapted to convey the effect of historical narration, as well as to show the working of human passion, and to give the most striking and lively indication of intellectual power and energy."—Sir Charles Bell's *Anatomy of Expression*.

and common to humanity; but much also belongs to national habits and customs.

EXTRANEOUS. Not properly belonging to a subject—an unnecessary addition—though sometimes admitted or allowed in Art, for additional effect in the narration of an action, or the working out of a theory.

EXTREMITIES. A technical term for the head, feet, and hands in Art; the two latter being sometimes only intended to be included by those using the phrase. In ancient Art these portions of statues were formed of stone, the rest being of wood. See ACROLITHES.

EYE. The eye is the most active feature in the countenance, the first of our organs to awake, and the last to cease motion. It is indicative of the higher and holier emotions, of all those feelings which distinguish man from the brute. In the eye we look for meaning, sentiment, and reproof; it is the chief feature of expression. A large eye is not only consistent with beauty, but essential to it. Homer describes Juno as "ox-eyed." The eye of the gazelle illustrates the Arab's idea of woman's beauty, when he compares the eye of his beloved to that of this animal. The timidity, gentleness, and innocent fear in the eyes of all the deer tribe are compared with the modesty of a young girl.* In a well-formed face, the eye ought to be sunk relatively to the forehead, but not in reference to the face; that would impart a very mean expression. It is the strong shadow produced by the projecting eyebrow which gives powerful effect to the eye in sculpture.†

The eye has been chosen from the earliest period of Art as an emblem of the watchful power of divinity. The ancient Egyptians had the ever-watchful eye of their chief god, Osiris, continually represented before them, or worn as a personal charm, or affixed to the bodies of the dead. Christian Art has adopted a similar simple symbolism of the omniscience of Providence; and it is sometimes surrounded by glory, forming a centre to the mystic triangle indicative of the Trinity.

Eyes are sometimes emblems of saints; thus, the virgin martyr, St. Lucia, is generally represented with hers in a dish, as an emblem of her martyrdom through their forcible abstraction. She is sometimes represented carrying them on a book; as also is St. Othilia and St. Trophymus.

EZEKIEL. One of the four principal prophets. Like them, he bears a book; but his own peculiar attribute is a closed gate with towers, which is either placed in his hand or standing by his side, and which, referring to his vision of the new temple, is the type of the heavenly Jerusalem, mentioned by St. John in the Revelations. It is one of the oldest symbols of Christianity, and also alludes to the mystery of the miraculous conception; for we find it, together with Moses and the burning bush, Aaron's rod, Gideon's angel and fleece, on the volets of a picture by Van Eyck, of which a copy is in existence at Bruges. The subjects in which Ezekiel appears usually chosen by the painter are—his vision of the Almighty, and his vision of the resurrection of the dead. He is also grouped with the three other great prophets.

FACADE. (*Fr.*) The principal front of a building.

FACE-GUARD. A protection appended to the front of a helmet to protect the face from a sword cut. It sometimes consisted of simple bars of metal, which could be lifted above the front of the helmet when not used.* These useful protections originated in the East, where helmets are made with a single bar passing down the front of the face, which can be lifted at pleasure.

FACE-PAINTING. The old term for portrait-painting, hence the practiser of the Art, however high in talent, was simply termed a face-painter by writers of the sixteenth and seventeenth centuries.

* "Let her be as the loving hind and pleasant roe."—*Song of Solomon.*

† Vide Sir Charles Bell's *Anatomy of Expression.*

* See cut to ARMET, Fig. 2, p. 40.

FACET. The surface formed by the angles of crystals, or those which are artificially cut upon precious stones.

FACILITY. Rapidity of hand, and ease of delineation; doing that properly by a few simple touches which others bestow much labour and time upon.

FAC-SIMILE. (*Lat.*) An exact imitation of any work of Art, the word being compounded from *facio* (to make), and *similis* (resemblance).

FACTITIOUS. (*Lat.*) Anything imitative, in contradistinction to the real or natural.

FAIENCE, FAYENCE. (*Fr.*) A general term comprising all the various kinds of glazed earthenware and porcelain. The origin of the term is open to dispute; by some it is supposed to be derived from Faenza, in Italy, by others, from Fayence, in France.*

FAITH (FIDES). In ancient Art is represented as a matron, wearing a wreath of olive or laurel leaves, and carrying in her hand ears of corn, or a basket of fruit. In Christian Art, by a female carrying a cup surmounted by a cross, emblematical of the Eucharist, "the Mystery of Faith."

FAITH, ST. A virgin martyr in the fourth century, who was tormented on an iron bed, and afterwards beheaded. She is, therefore, generally represented with these attributes.

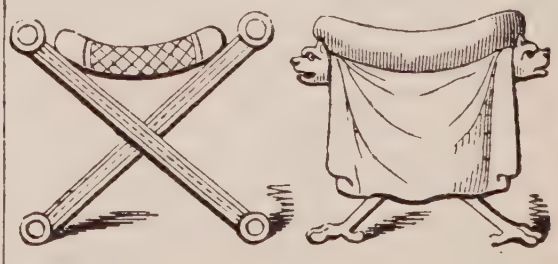
FAITH, HOPE, AND CHARITY. Three sisters, of the ages of nine, ten, and twelve, who, according to the old legend, suffered martyrdom by being beheaded, A.D. 120, and were buried by their mother, Sophia. The names of these children lead to the supposition that this was a poetical legend, arising probably from some incident at the time of the Christian persecution; for however beautiful it may be to personify mental or religious emotion, it is repugnant to our feelings to believe in the martyrdom of the children representing the ideas which form the basis of our religion of love. Art has, however, taken the unpoetical view of this story, and the children have been depicted with a sword, the sign of trial. The martyrdom of these daughters of Sophia (or *Divine Wisdom*) is said to have taken place on the 5th, 6th, or 7th of October. Charity or Love, the greatest of the Christian virtues, is often represented as a mother, with Faith and Hope as her children. Such a group is called a Charity, *Caritas* (Italian, CARITA).

FALCHION. A broad-sword with a slightly curved point, in extensive use during the middle ages, from its convenient form, it being shorter than the ordinary military sword, and less heavy.

FALCIFORM. (*Lat.*) Taking the form of the *falx* or hook.

FALCON. A bird of prey used extensively for hawking in the middle ages, and hence continually represented as held in the hand of persons of the upper classes, in mediæval works of Art, as a symbol of gentility; it being restricted to their use by sumptuary laws. It is an attribute of St. Edward, the king and martyr, as well from his rank as from the circumstance of his murder at Corfe Castle, to which he had rode for refreshment after hawking. It is also the attribute of St. Jerome, and of the holy hermit, Otho of Ariano; the former has a hooded falcon on his hand, while the latter has it sitting on his head.

FALDSTOOL, FALDISTORY, FOLDING-STOOL. A portable folding seat, similar to a camp-stool, made either of wood or metal, and sometimes covered with silk or



other material. It was used by a bishop when officiating in other than his own cathedral church. Faldstools are fre

* See Marryatt's *History of Pottery and Porcelain*, London, 1850.

quently represented in illuminated manuscripts.*

FALX. (*Lat.*) A generic term used by the classic nations to denote a curved cutting instrument (sometimes with a serrated edge), similar in form to the more modern scythe, sickle, and bill-hook, but which included instruments of war, as well as of peace, if fashioned in that peculiar manner.†

FAN. In ancient Art FANS frequently occur, especially on vases, and on mural paintings; they were constructed of various materials and elegant forms, sometimes of peacock's feathers, at others, of the wings of a bird fastened together. Our

cut represents Cupid fanning his mother, Venus, from the antique sculpture published by Maffei. They were used by both sexes among the nations of antiquity, as they are still used by the natives of the East. Sometimes they were made of very large size, and were carried by slaves (*flabellifer*), whose business it was to use them in cooling the air for their masters, driving away flies from the table, &c. It was not unusual to make them of linen stretched on a frame, like the large fans still used for cooling an Indian house. They also took the place of the modern bellows in stimulating an expiring fire. Their use seems to have ceased among the European nations until the fifteenth century, when they were re-introduced, and formed of costly feathers, with handles inlaid with jewels, or made of precious metals. The Italian fans were shaped like a small square flag. Folding fans, as at present used, first appear at the commencement of the seventeenth century.

* Our first example is copied from Cotton MS., Tiberius, C. 6, a work of the Saxon period. The second shows a similar seat, covered with drapery, in the fashion the most usual, from another MS. of the same period. (Augustus, A. 13.)

† See cut of GLADIATOR, who holds one.

FANE. A sacred edifice or temple.

FANON. An embroidered scarf, worn over the left arm of the priest in the celebration of the mass. It is also termed a MANIPLE. See cut to that word.

FAN TRACERY. An elaborate geometric carved work in gothic architecture, which spreads over the surface of a vaulting, rising from a corbel, and diverging like the folds of a fan, of which some of the finest examples occur in King's College Chapel, Cambridge.

FARTHINGALE. The under-props of the wide gown and petticoat of the sixteenth century, termed *wheel-farthingale* and *tub-farthingale*, which made these articles of female costume project a considerable distance around the wearer, much in the style of the hoop of the reigns of George II. and III.

FASCES. (*Lat.*) The most ancient insignia of the Roman magistrates, consisting of bundles of elms or birch rods, in the centre of which was an axe. The custom was borrowed from the Etruscans, and some authors assert that it was known in the time of Romulus, while others maintain that Tarquinius Priscus was the first to adopt it. After the banishment of Tarquinius Superbus, the FASCES were

carried before the consuls by men called LICTORS, but this honour was granted to the *consul major* only. The consul and proconsul had twelve lictors, each of whom carried a FASCES; the dictator had twenty-four, and when in Rome the axe was carried before him. The prætor of

the towns had only two FASCES, those of the provinces and the army had six. The *Duumviri Municipales* and the Roman *Decemviri* had also lictors; no other magistrates were entitled to this right. When these officers appeared in public, the lictors carried the FASCES upright, but at funerals they were lowered; victorious generals had their FASCES wreathed with laurel, and carried thus at their triumphs; this custom, adopted by Cæsar, was followed in the time of the emperors, who gratified their love of splendour by having wreathed or gilded FASCES always borne before them. Under the empire, the consuls, who were merely civil magistrates, had twelve FASCES, while the proprætors and pro-consuls were allowed six, and this lasted till the fall of Rome.

FASCIA. (*Ital.*) A bandage employed in various ways: 1. As a DIADEM, worn round the head as an emblem of royalty, the colour being white; that worn by women was purple.* 2. As a support to the breast by women—the "fascia pectoralis" of Martial; or as a means of compressing their growth. 3. As a bandage round the legs, especially of women, from the ancle to the knee, serving as a protection or a support to the legs of the wearer, a practice that was adopted in Europe in the middle ages. 4. As a bandage for enswathing the bodies of infants, as practised by the modern peasants of Italy; the children being completely entwined in the folds of this long strip of cloth, their face only being uncovered, and the arms and feet rendered perfectly immovable. The American Indians use the same practice, and sometimes place the child thus bound in a cradle, hanging that to a tree.

In architecture the term is applied to parallel bands of stone; they are principally used to break the monotony of architraves, which in the Ionic, Corinthian, and Composite orders, consist of three such flat bands receding from each other.

* See cut, p. 138

FASCINUM. (*Lat.*) Amulets worn about the person to prevent the injurious effect of "the evil eye." The widely-spread belief in the power of certain persons to injure others by their glances, was generally endeavoured to be counteracted, by the nations of antiquity, by the exposure of phallic emblems, which were believed to exert a most potent agency. Hence we find the most indelicate symbols worn as necklaces by children particularly, as against them the fatal eye was considered to be peculiarly directed. Before temples and houses similar figures were erected for the same purpose; also in gardens that their produce might not suffer; and when an evil glance was suspected to have been received by a person unprovided with such a charm, he endeavoured to obviate its evil effects by some immodest gesture. Amulets of this kind are frequently seen in continental museums, and as frequently in sepulchres, and the *débris* of classical cities.

FAVAS. A tile or slab of marble cut into an hexagonal shape, so as to produce the honeycomb pattern in pavements of the kind called SECTILIA.

FAVOUR. A bow of ribbon, sometimes with pendant ribbons attached, given by ladies to favourite champions in the tournaments of olden times, and now exclusively worn at elections, public ceremonies, or at weddings as bridal gifts.

FEATHER. An attribute of St. Barbara (not named in our account of that saint), which she bears in accordance with a legend which tells us, that when she was scourged on account of her faith, angels changed the rods into feathers. Such an attribute is not borne by any other saint, and not frequently in pictures which represent her.

FEATHERINGS. The ornamental cusps or projecting points formed by the junction of small arcs in architectural enrichments, and which are profusely employed in flamboyant architecture, frequently forming an inner edge of elaborate, lace-like ornament within the spandrils of an

arch, as in the Church of St. Jacques, at Liege; at other times they decorate the canopy of a tomb, but most frequently appear within the boundary line of a window (as in our cut illustrative of the word CINQUE-FOIL), to which they give a highly-enriched character, and prevent that harshness naturally produced by a simply defined boundary-line, as they artistically break the sudden opposition of decided light and shade.

FEEBLE. Weak in conception or execution. A statue may exhibit this detraction as well as a picture or drawing. It has been well remarked, that "feebleness of *execution*, if the artist be young, may be conquered—feebleness of *conception* never."

FEELING. That visible quality in a work of Art which forcibly depicts the mental emotion of the painter, or which exhibits his perfect mastery over the materials of Art. It is that which he mentally felt when he originally conceived the work, and which he embodies to similarly affect the spectator. The mere HANDLING of a work will, however, sometimes deserve and obtain the same epithet.*

FEET. In Christian Art, the FEET of our Lord, also of angels and of the Apostles, should always be represented naked, without shoes or sandals.

FELICITAS. The appellation of a Roman goddess; a Christian martyr; and a traditional empress, mentioned in romantic poetry only. 1. FELICITAS, a divine being, agreeing with the Eudæmonia (*Felicity*) and the Eutychia (*Good Fortune*) of the Greeks, in whom was personified the idea of happiness arising from blissful occurrences. Thus, *Felicitas* very generally means more than Fortuna or Tyche, by which was meant chance or luck. The Felicitas of the Greeks, Eutychia, is represented on many earthen vessels as announcing to the spectator the desired result of the action intended. We also meet with it as illustrative of success in arms, and of happiness in marriage. On Roman coins she is represented with the MODIUS on her head, the staff of Hermes in her hand, and resting on a CORNUCOPIA, but her attributes differ according to circumstances. 2. St. Felicitas, a Christian lady of Rome, who is depicted with a palm-branch and cross; she is the patroness of male children. She had seven sons, who with her suffered martyrdom at Rome, A.D. 160. Felicitas was thrown into a cauldron of boiling oil, while her sons' heads were cut off and exhibited before her. 3. The Empress Felicitas, a principal character in the romance of Count Octavian; her two children—who, with herself, were cast into a forest—were nursed by a lioness.

FEMINALIA or FEMORALIA (from *femur* the thigh). (*Lat.*) A kind of short pantaloons or closely-fitting breeches, reaching a short distance below the knees,

worn by the Roman soldiers in their expeditions to cold countries: they are seen depicted on the Column of Trajan,* and on the Arch of Constantine, at Rome.

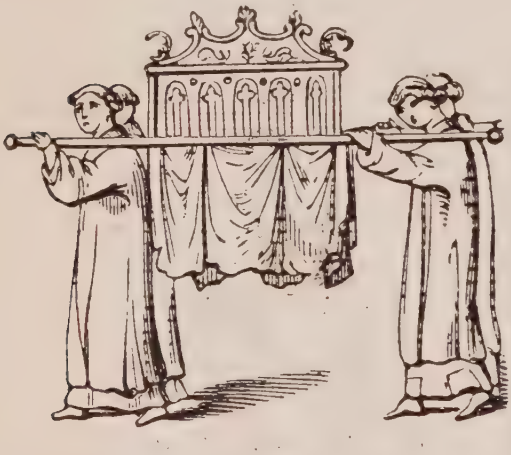
* See the word HANDLING.

* From which our example is copied.

FENGITE. A kind of transparent alabaster or marble, sometimes used for windows, as in the Church of St. Miniato, at Florence.

FERCULUM. (*Lat.*) A small platform with arms to rest on men's shoulders, and bear sacred shrines in religious, and spoils in triumphal, processions; it is seen supporting the FERETORY in our next cut, and was in use by the ancient Egyptians for similar purposes.

FERETORY. (*Ital.*) This term is applied to the bier or shrine containing the reliques of saints, borne in processions. The type of a FERETORY is a coffin, but the form is usually that of a ridged chest, with a roof-like top, usually ornamented



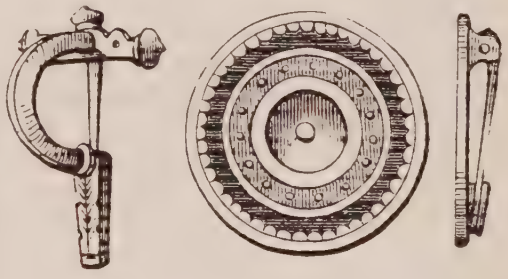
by pierced work, with the sides and top engraved and enamelled, and sometimes having images in high relief. It was made of various metals. 1. Of solid gold and silver, adorned with jewels. 2. Of copper, gilt and enamelled. 3. Of wood, overlaid with plates of metal, or richly painted and gilt. 4. Of ivory, or of crystal, mounted in metal and gilt. 5. Of wood, covered with precious stuffs and embroidery.*

FESSE. A term in heraldry, to designate a broad band of metal or colour which crosses the shield horizontally, and upon which other charges are occasionally emblazoned.

FESSE-POINT. In heraldry, is the central point of an escutcheon.

FESTOON. A carved ornament in wood, stone, &c., usually in the form of a garland or wreath, composed of flowers, fruits, leaves, &c., bound together, and suspended by the ends. It was employed by the architects of the middle ages, frequently with much success, in their friezes of the composite order. It is usefully and aptly employed in decoration.*

FIBULA. (*Lat.*) A brooch, buckle, or clasp, used for fastening together various parts of male and female attire, as well as



1. 2. 3.

for ornament. It was made of ivory, or gold, bronze, precious stones set in gold, and sometimes of silver, of every variety of form, upon which the most elaborate ornament was frequently bestowed. In ancient Art, we see the FIBULA employed to pin together the two parts of a cloak or scarf (*chlamys*, *pallium*, &c.), so as to fasten them over the right shoulder. Sometimes, but rarely, we see it on the breast. In female costume it is seen worn on both shoulders, and sometimes on the sleeves. It was also occasionally used to fasten the tunic when tucked up at the knee.†

FICTILIA, FICTILE-WARE, KEREMANIA. (*Gr.*) The term applied to all ancient

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume*. There is a FERETORY in Westminster Abbey. Our cut is copied from a MS., by Matthew Paris, in the Cottonian Collection, marked Nero, D. 1.

* See ENCARPA and its illustrative cut, p. 172.

† Our cut exhibits a bow-shaped gold FIBULA of the Roman period (Fig. 1); and a flat circular enamelled fibula of the same age (Fig. 2). The side view (Fig. 3) exhibits the pin by which it was fastened.

pottery, including the finest works or casts in *terra-cotta*, as well as the commonest products in clay; from domestic utensils to architectural ornaments, coarse or fine, burnt, or only hardened by exposure to the air. The most plastic species of clay for the finer kinds of pottery was found in Etruria, and the earthen table-vessels of Arretium maintained their superiority even to the time of Pliny. Among the Greeks, the pottery of Athens and of the island of Samos was the most famed, the finest, and of the most carefully-washed earth; it was called *Samian clay*, and produced the hardest ware. The ornamental stamps used for the pottery were also of baked clay. One containing a pattern for a border is engraved above—the figure of the impression it gives being engraved beneath it. It was a commonly used ornament when placed side by side as a border surrounding patera and bowls of the ordinary red ware, so universally used by the Romans, and known as "Samian pottery." The earth used for making fictilia was usually *red;* often of the greatest brilliancy when the oxide of iron was present in large quantity. Other clays containing a smaller proportion of iron yielded pottery of an ochreous brown colour. Some specimens have been found entirely *black*, supposed to be due to the mixture of asphaltum with the clay. The clay used for making the modern black tea-pots, &c., owes its colour to the presence of the protoxide of iron and manganese. Lastly, the white ware was yielded by pure clay, similar to the Cornish clay used in the manufacture of porcelain.*

FICTOR. (*Lat.*) A term applied to any artist who worked in wax, clay, or other plastic material, as contradistinguished from one who worked in bronze, marble, wood, ivory, or other solid substances.

FIELD. The ground or surface of an heraldic shield or a coin. Thus, if a single object of any kind is placed on a shield, it is said to be "in the field." The arms of Shakespeare, page 77, would be described by a herald "on a field *or*, a bend *sable*," &c. The coin, page 26, would be described by a numismatist as having "in the field" two shields radiated.

FIGURE. A term in the Arts applied to representations of the human body, and of the human body only. To sketch or paint the figure—a figure in bronze or marble—is always understood to signify a sketch, painting, or statue after the human model. Figure-painting has always been regarded as the highest range of which Art is capable, as it tests the noblest mental faculties of the artist; it is not meant to be understood by this, mere portraiture, but historic or ideal delineation, in which the actions and passions of human nature are to be placed before the spectator. For acquiring an anatomical knowledge of the human form, it is customary to draw from the nude, or naked figure; the draperies are frequently arranged by means of what is termed a "lay-figure," which will be treated of in its proper place.

FIGURED. A term applied to designate the surface of any manufactured article which is covered by ornament, or the monotony of which is broken by decorative lines, as in silks, &c.

FILIGREE, Filigraine (*Fr.*), Feine Drahtgeflecht (*Germ.*) Ornamental work, executed in fine gold or silver wire, plaited and formed by soldering into the forms of delicate arabesques and flowers; having the minute beauty of lace in some carefully-executed specimens "The Italian word *filigrana* is compounded of *filum* and *granum*, or granular network; because the Italians, who first introduced this style of work, placed beads upon it." * The Eastern nations have for ages been

* See *Art-Journal*, October, 1850

* Dr. Ure's *Dictionary of Arts, Manufactures &c.*

remarkable for their proficiency in this delicate and beautiful art.

FILLET. A band of linen or ribbon worn round the head.* A plain band, used in architecture to separate ornaments and mouldings.

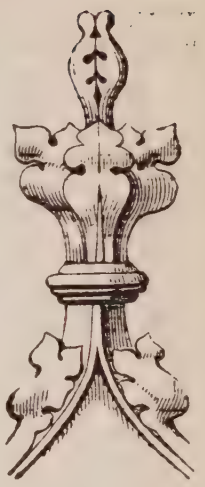
FIMBRIA (*Lat.*), FRINGE. By the Greeks and Romans, FRINGES or tassels were ornaments but little worn, except on

the garments of females, by whom they were sometimes attached to the TUNIC. The extremities of the threads of the warp (*thrums*) formed the usual FRINGES, to which an ornamental appearance was given by twisting and crossing the threads, and the production of a net-like form. Fringes were also made of gold thread, and other materials, which were attached to the garments, &c. Our engraving is copied from Wilkinson's *Manners and Customs of the Ancient Egyptians*, and exhibits a shirt of that antique period, with a richly-fringed border. The ancient Assyrian sculptures exhibit such fringed garments in profusion; and they are frequently mentioned in Holy Writ.

FIMBRIATED. A term in heraldry, used to denote an ORDINARY or other charge, which has a narrow edging of another colour entirely surrounding it.

* See cut to DIADEM.

FINIAL. An ornament employed in Gothic architecture, as a termination to pinnacles, pediments, or canopies; it consists of a bunch of foliage, and therein closely resembles the CROCKET; sometimes FINIALS are composed of four or more CROCKETS, united together. Church spires, when perfect, are frequently terminated with FINIALS.



FINISH. The last touches applied to a picture or other work of Art. It always constitutes the difference between excellence and mediocrity. Small pictures require the most careful finish, but in larger ones too much attention to high finish detracts from the boldness and vigour demanded by works on a large scale.

FIRE, FLAME. The attribute of St. Florian, the protector against conflagration; of the hermit Anthony, because the tempter appeared to him from the fire; of Bishop Basil, who saved a poor boy, by burning his compact with the devil; of St. Bridget of Scotland, over whose head a flame was seen from childhood; of St. Columba of Cordova, who saved an angel from death by fire; of St. Patrick, before whom fire sprang out of the earth, upon his drawing a cross upon it with his staff; of the Dominican, Peter Gonzales, called St. Elmo, who, enveloped in a mantle, lay upon burning coals, whence the expression *St. Elmo's fire;* and of many Christian martyrs condemned to die by fire.

FIRE-LOCK. The musket fired by flint and steel, in contradistinction to the earlier *matchlock*. According to Meyrick, it was first invented in France, about the year 1630.

FIRE-DOG. A metal support for logs, when burning in a fireplace. See ANDIRON.

FISH. A fish has been employed as a symbol of our Lord from the earliest times; it is found depicted on the tombs in the

Roman catacombs. St. Peter was metaphorically called a "fisher of men;" the faithful were sometimes represented by fish, with reference to the waters of baptism in which they were born, and fish were therefore frequently carved upon the baptismal fonts. It has also been explained that the Greek word for a fish, ΙΧΘΥΣ, contains in consecutive order the initials of the words Ιησος Χριστος Θεον Υιος Σωτης—Jesus Christ, Son of God, Saviour. Fish are used as emblems of chastity; they are attributes of the Apostle Simon, and St. Peter is sometimes represented with two in his hand. The VESICA PISCIS is a symbolical figure, consisting of two intersecting segments of circles, employed also as an emblem of the Saviour, from the fourth century. The seals of abbeys, colleges, and other religious establishments were all invariably made of this form.*

FITCH. Among the brushes used in painting, some are made of the hair of the sable, a kind of weasel; others of the badger, and of white hog's bristles; but among the best are those of the fitch, or polecat, which are black in colour, elastic and firm, though soft. They are made both flat and round, and are used also for varnishing.

FITCHÉ. (*Fr.*) An heraldic term for *pointed*, like a dagger. The arms of the see of Canterbury represent four crosses *patée fiché* upon the archiepiscopal pall, which is the principal charge. See cut to PALL.

FITZWILLIAM MUSEUM. This institution is to Cambridge what the Bodleian Picture Gallery and the Arundel Marbles are to Oxford. It is made from recent bequests—the late Lord Viscount Fitzwilliam having, in the year 1816, left to the University of Cambridge, in trust, the sum of a hundred thousand pounds (South Sea Three per Cent. Stock), the interest from which was to be devoted to the erection of a suitable structure for containing and exhibiting his own collection of works in Fine Art and literature; and which consisted of a gallery of paintings; a collection of drawings and engravings, many of exceeding rarity and value, occupying five hundred and twenty folio volumes; a library of seven thousand books, including some choice illuminated missals; and a large collection of music.

The collection of pictures is of the ordinary average of those usually seen in a gentleman's house; there are several good pictures, few fine ones. The usual abundance of the Dutch masters preponderates. Some few which bear great names deserve the honour as little as the pictures which are so ordinarily christened by an auctioneer. The French and Italian schools are fairly represented, and there are some creditable English pictures. It is altogether a good collection to study as a rudimentary one.

The munificence of the original founder has induced the smaller gifts of many private individuals, which may form the nucleus of a good museum. They are of a very miscellaneous character, comprising all that is usually classed under the somewhat heterogeneous head of "curiosities;" yet some few of the antiques are worthy of notice. But the most important bequest was that made about three years ago by John Disney, Esq., F.S.A., who transferred to this building the whole of the antiques which he possessed, and which are now arranged in the lower rooms of the building. The greater part of this collection was formed jointly by Mr. Thomas Hollis and his friend, Mr. Thomas Brand (who eventually took the name of Hollis, in addition to his own)—principally, indeed, by the former, during their several visits to Italy, from the years 1748 to 1753. They were sent to the Hyde, near Ingatestone, Essex, and a hall was erected there for their reception and arrangement by Sir William Chambers, where they remained until they were bequeathed to the Fitzwilliam Museum.

Among the marbles, the most important is the "Silenus seated on a Rock piping," the "Juno Dedens," and the "Apollo and

* It takes precisely the form of the aureola enclosing the figure of the Saviour, p 58.

Piping Faun;" but the collection is chiefly remarkable for antique busts, some of which are very good. There is a fine sarcophagus of Greek work, with the story of Ulysses among the daughters of Lycomedes; and a very good Roman sarcophagus, with bacchanalian figures. There are also some elegant funeral cippi, vases, and inscriptions.

Among the bronzes are an Egyptian "Autinous," "Jupiter Serapis," a "Young Bacchus," and a "Wrestler." The smaller articles—as lamps, &c.—are very beautiful, and were chiefly obtained from Herculaneum and Pompeii. There are also some glass vessels, Roman and early English pottery, and miscellaneous antiques. The early fictile vases, which form a very important part of the collection, are generally good, and exhibit a great variety of form and style—from the archaic period of Art, as seen in the heroic ages, until its culmination in ancient Greece.*

FLABELLUM. (*Lat.*) A fan. See that word.

FLAGELLUM. (*Lat.*) A whip or scourge, sometimes of the most cruel construction, for the punishment of offenders, or slaves, having the thongs knotted, or strung with small bones, which produced great suffering, and even death. The thongs were occasionally made of twisted wire with metal knobs at their extremities, and were sometimes used by gladiators in their contests.

FLAGON. A vessel for holding liquor, generally with a long neck, covered at top, and a spout. Like many other adjuncts to the table, the flagons of the fifteenth and sixteenth centuries display great taste in design.

FLAIL. A rustic instrument for beating out grain. A military weapon was constructed on the same principle in the sixteenth century—the pole and flail being made of wood, strengthened with a sheathing of iron; the flail having rows of spikes surrounding it, which inflicted dreadful blows on armed men, and broke armour.

FLAKE WHITE. A white pigment extensively used in oil-painting. Like nearly all the other white pigments, it is prepared from the carbonate of the oxide of lead, obtained by exposing sheets of lead to the vapour of ascetic and carbonic acids. It derives its name from the form in which it appears in commerce—that of flakes or scales. As a pigment, it possesses great body, and enters largely into numerous compound tints.

FLAMBOYANT. (*Fr.*) A term applied to those contours of which the inflexions have a resemblance to those of flame; and by antiquaries of France to that style of architecture which was contemporary in that country with the perpendicular in England, and which was characterised by the flame-like wavings of its tracery. It is regarded by some as "a vitiated decorated, rather than a distinct style."* In rich works, the intricacy and redundancy of the ornaments are frequently truly surprising. This style is also termed by continental antiquaries and architects, the Ogival style, a name applied with propriety to a mode of enrichment characterised by the same flow of line which gives its peculiarity to the ogee moulding, and induces its name. Either term is consequently used by such writers to designate its leading trait.

FLAMEN. (*Lat.*) A priest devoted to the service of one particular god, and who received a distinguishing epithet from the deity to whom he ministered—as *Flamen Martialis*, Priest of Mars, &c. They enjoyed peculiar honours, and held their office for life. There were originally but three, but the number was afterwards increased to fifteen, the original three being always chosen from patrician, the others from plebeian families. They had a dress

* The entire collection has been engraved and described in three quarto volumes, consisting of three parts, published in 1846, and entitled *Museum Disneyanum*.

* *Glossary of Architecture.* Oxford: J. H. Parker.

of a characteristic kind, consisting of an *apex*, *læna*, and *laurel-wreath*.

FLAMMEUM. (*Lat.*) The yellow veil worn on the wedding-day by Roman brides. It was sufficiently large to cover the wearer

from head to foot. It was removed by the husband upon their arrival at their home.*

FLAMMULA. (*Lat.*) A banner used by Roman cavalry, of a bright yellow colour, and ending in a triple tongue; so named from its resemblance to a flame of fire. The more modern *oriflamme* was derived from it, and resembled it closely. (See that word.)

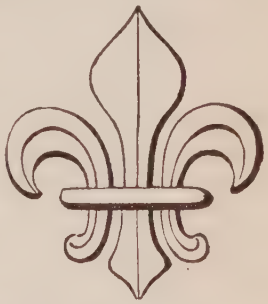
FLASK. A vessel for carrying liquids, sometimes in the form of a bottle or gourd; and in works of Art frequently seen suspended to the staff of the pilgrim. The military flask superseded the use of the powder-horn in Germany, during the sixteenth century, and was frequently constructed of rich materials, and decorated with elaborate ornamental designs.

* Our cut exhibits its form and mode of wearing, as given in a sculpture of a Roman marriage, engraved in Bartoli's *Admirandi Romanorum Antiqua*.

FLAYING-KNIFE. This implement is the peculiar attribute of St. Bartholomew, who is sometimes represented with that in one hand, and his skin in the other.*

FLESH, Flesh-tints, Chairs. (*Fr.*) The colours which best represent the human body; sometimes termed the *carnations*, but employed in a more extended sense than this latter term, which better expresses the more delicate portions of the body, such as the face, bosom, and hands.

FLEUR-DE-LIS. (*Fr.*) The royal insignia of France. Its origin is disputed; by some it is supposed to represent a lily, by others, the iron head of some weapon. In the old time, the French royal banner was



semé of *lys*—that is, completely covered with them, as represented in our engraving—but from the time of Charles VI. it

has invariably consisted of three golden *fleur-de-lis* on a blue field. It is of frequent occurrence in English armoury.

* In Croyland Abbey, it was anciently customary to present to all members of the community small flaying-knives on that saint's day (Aug. 24), as a memento of his death.

From the claims invariably put forth by English sovereigns to certain principalities in France, gained by inheritance or marriage, the French royal coat appeared as a quartering in the English royal arms; and although all such claims had long ceased to be enforced or justified, it remained until the accession of George IV., who first abolished it.

FLEURON. The French term for the graceful honeysuckle pattern in Greek Art. (See HONEYSUCKLE PATTERN.)

FLEXIBLE. A word used in the Arts, to distinguish such works as look natural and easy, whether in painting or sculpture, in contradistinction to such as are stiff and formal in their treatment.

FLEXION. The bending or curving of a line or figure.

FLOREATED. Decorated with floral ornament.

FLORENTINE FRESCO, FRESCO SECCO. A kind of painting first practised at Florence during the flourishing period of Italian Art for decorating walls. Like common fresco, the lime is used wet, but in this mode it can be moistened and kept damp, and fit for painting on.*

FLORENTINE LAKE. A pigment prepared from cochineal. It is now obsolete, the greater durability in oil-painting of the lakes prepared from madder having entirely superseded those prepared from cochineal.

FLORENTINE MOSAIC. The term applied to the art of inlaying tables and other plane surfaces with *pietra dura* and *pietra commesse*, carried on principally at Florence. Very beautiful patterns are thus produced by the combination of precious stones, forming the most difficult branch of mosaic Art.†

FLOWER-PAINTING. This Art, though not unfrequently practised as a kind of ornamental adjunct in old times, may be said to have asserted its proper place as an Art *sui generis* in the seventeenth century, when painters began to devote themselves to composing pictures of flowers alone, and grouping them with an attention to form and colour. Of all the number, Van Huysum and Jean Baptiste Monnoyer deserve especial mention for the great beauty of their works. The intense love of flowers evinced by the inhabitants of the Low Countries led naturally to great patronage of flower-painting there; and the school thus established has never been excelled.

FLOWERS. Flowers are employed in Art as attributes. 1. Of mythological persons—Aphroditè, the Hours, and Zephyr. 2. Among legendary personages—of St. Dorothea, who is represented with flowers and fruit by her side, or in a basket, also with a branch of roses in her hand, or crowned with those flowers; of St. Sophronia, upon whose corpse birds and flowers are strewed; of St. Rosa de Lima, who was named Rosa on account of her beauty, and has a rose with a broken crown of thorns; of St. Rosa of Viterbo, who holds roses in her hand or in her apron; of St. Elizabeth of Hungary, who has roses in her lap or in a basket; of St. Casilda, who generally wears a wreath of white roses on her head; of the holy pair, Ascylus and Victoria, both crowned with roses; of St. Angelus, from whose mouth fall roses and lilies; and of St. Hugo, who holds three flowers in his hand.* For the lily, the attribute of many saints, see LILY.

FLUOR SPAR. A variously-coloured

* This method has been recently employed at Munich by the decorators Strauss, Schwarzmann, and others. The new inner colonnade of the royal palace is painted in FLORENTINE FRESCO.

† The gloomy burial chapel of the Medici in the Lorenzo Church is richly adorned with Florentine mosaic; on the lower part of the marble wall are the arms of all the Tuscan cities, and the costly altar of lapis lazuli is splendidly inlaid with yellow chalcedony and other beautiful precious stones, representing Christian symbols, surrounded by the most natural fruit-work.

* See *Emblems of Saints, by which they are distinguished in Works of Art*, by the Rev. F. C Husenbeth. 12mo. 1850. "Flowers have been constantly used in the church as emblems of joy and festivity; and also as symbols of love and devotion towards the saints and martyrs, whose manifold graces and virtues are shadowed in their rich variety of hue and colour."—*Pugin.*

mineral rock—a combination of lime and fluoric acid, generally found in connection with tin or lead, and known in this country as "Derbyshire spar,"* "blue John," &c.; it is manufactured into a variety of ornamental articles by the lathe, and is particularly abundant in Derbyshire, where the manufacture gives considerable employment to workmen.

FLUTINGS. Semicircular or square indents running down a column, or generally used as a decorative enrichment on flat surfaces.

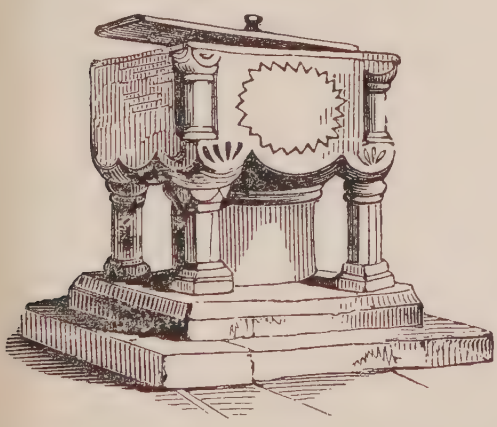
FOIL. A thin plate of metal, placed under precious stones by jewellers, to give them greater brilliancy. An arc in architecture, used for windows in various conjunctions—as *trefoil*, *quatrefoil*, &c. (See those words.)

FOLIAGE. The leaves of trees and plants; the adaptation of such leaves to ornamental purposes.

FOLIATED. Decorated with foliage. The same word is also applied to the architectural enrichments also termed *featherings*. (See that word.)

FOLIATION. Ornament based upon the form of natural foliage, but frequently exhibiting conventional rather than real leaves and flowers.

FONT. The vessel used to contain the consecrated water for baptism, usually con-



structed of stone, and lined with lead; in the earlier ages of the Church they were always large enough to allow of the complete immersion of infants. The forms of fonts have greatly varied at different periods, and often exhibit exquisite richness both of design and ornament. Fonts were required to be covered and locked; originally these covers were simple flat moveable lids, but they were subsequently very highly ornamented, assuming the form of spires, and enriched with various decorations, in carved wood, taking the form of pinnacles, buttresses, &c.*

FOOLS. We frequently meet in ancient churches, especially under the seats of choir-stalls, representations of men in grotesque costume, and in various postures, with a fool's-cap and bells. These may be emblematical of the Vices, but they also may have been introduced with other significance, the source of which is obscure. The introduction of these and other ludicrous, or even indecent, images, in the very buildings dedicated to the solemn worship of God, has long been a subject of inquiry among the learned, and of surprise and scandal to the generality of persons. The source of many of these representations may be traced to the pagan orgies of the Saturnalia and Lupercalia. It is necessary to draw a great distinction between the *burlesque* figures and symbolical representions of the Vices and Virtues, which are often introduced under the guise of animals whose nature corresponds to the passion or virtue represented; hence human beings may be depicted with heads of beasts and birds—such as foxes, lions, or hawks, to denote cunning, courage, or rapacity. Again, animals are frequently introduced with the same intention, and most admirable moral lessons are imparted under the same types as have been selected by Æsop and his imitators.†

FORCE. Boldness of treatment, or power of handling the pencil in painting. Thus, we should say that Rembrandt's *effects*

* It has that name from its sparry form or structure.

* The font we engrave is from one in Hunstanton Church, Norfolk, of the Norman era.

† Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

display *force;* or Titian's *colour* and *style.*

FORCEPS. (*Lat.*) Instruments of the nature of tongs, originally used for holding heated articles. They are sometimes carried by saints, being emblems of their torments as martyrs.

FORESHORTENED. Viewed or represented at an oblique angle. Thus, if a figure be drawn as if opposite to the spectator, with an arm pointing toward him, that arm would be said to be *foreshortened* in describing it.

FORESHORTENING. The art of representing objects on a plane surface as they appear to the eye, depending upon a correct knowledge of form, perspective, and chiaroscuro. It is one of the most difficult studies in the art of design, and, when executed with skill, constitutes the excellence of the master. Michael Angelo, Rubens, and Correggio, were distinguished among other rare qualities for their skill in foreshortening. They practised modelling for assistance in attaining this art.

FORGERY. An imitation of an original work, fabricated for deceptive purposes. Pictures, bronzes, terra-cottas, and coins, falsely purporting to be "true," continually occur. The extreme antiquity of "the art" may be seen in the base moneys of the earlier classic nations, who punished the fabricants with cruel severity, but failed to prevent the labours of the dishonest "ingenious" of their own day. In modern times, forgeries abound, particularly in antiquities, which frequently fetch so much more than their intrinsic value, that the inducement to the forger is necessarily great. Italy enjoys the distinction of possessing the cleverest fabricators of modern antiques, which display an ability worthy of better employment. From the constant study of genuine works, and the knowledge of their characteristic peculiarities, the most perfect deceptions are here to be met with, and it requires little short of chemical tests, or positive destruction of articles thus made, to detect the imposture. In pictures, all kinds of tricks are resorted to; very old and worthless pictures are purchased, in order that they may be used as a foundation for fraud, and the purchaser be thrown off his guard by the genuine nature of the canvas upon which the work is painted. The newly-painted surface is toned down, or smoked in a grate, which also cracks the picture, and otherwise "antiquates" it. The custom of young artists to improve themselves by copying the works of the old masters, is often made use of by dishonest dealers abroad, who palm off such things on the unwary as genuine. It is frequently the case that such students make extremely close copies, both in manner and style of colour, of ancient pictures, which, when smoked and baked, sell well for "genuine works," or "replicas by the original painter." Regular establishments are kept up by some dishonest dealers, and liberal pay given to young artists, who show great talent as copyists. By constant practice and study, such men acquire a dexterity which almost defies detection; imitating the touch and style, the tone and treatment of the great masters so completely, that when their work is subjected to the finishing process of "antiquating" it (by the means to which we have just alluded) success is almost certain.

In the fabrication of antiques, bronzes, terra-cottas, and the varied articles which attract the *virtuoso*, similar careful ingenuity is shown, and every objection guarded against, by the proper study of the peculiarities of genuine articles of the kind in public museums, and their imitation in the minutest point. Thus, bronze statuettes may be modelled on correct artistic principles; then battered or fractured, to give them a look of age; subjected to peculiar treatment, to blister the metal, for the same purpose; and lastly covered with a false *patina*, closely imitating that which centuries produce on the genuine article. Works really wonderful for ingenuity are fabricated in this way, which testify to the studious investigation of the forger, and his great knowledge of early Art. When

completed, such works are sometimes buried in the ground, to be "accidentally dug up before the eyes" of eager collectors, who can scarcely believe the fact of such a snare. With terra-cottas, a good mould from a genuine article, and some ill-treatment of the thing moulded, is all that is necessary. It is not unusual also to make up perfect antiques of a fine character, by adding genuine fragments to portions of the forgery, which puts the wary off their guard. Thus, the handles or foot of a vase may be genuine, and the body of modern work. It is but lately that the writer was shown an ingenious deception of this kind, completely made up of genuine antique fragments. The alleged curiosity of the article was the circumstance of its being a terra-cotta unguent vase, coated with glass, and having glass handles. To produce this a genuine vase was obtained, and genuine antique handles applied; fragments of Roman glass were then secured to the surface, and a complete look of age given to the entire amalgamation, by burying it in a dunghill, which produced iridescence, and gave a "tone" to the entire construction. Hundreds of equally ingenious tricks are practised, and when discovered by some unfailing test, that test is provided against on future occasions, and objections removed by a fresh example of studious ingenuity. Italy and France abound with such "clever men," who are constantly employed in "the art of deceiving well."

Forgers of coins resort to all kinds of ingenious tricks; and when a false *patina* is obtained, and their power of imitation is exhausted, they sometimes make "unique" specimens, by cutting *genuine* coins, putting the reverse of one to the obverse of another, and realising large sums by the "rarities" thus constructed. In the old time, the forgers of coins produced them principally by casting a thin shell of gold or silver, and filling up the middle of the coin by base metal; but the modern forger can now call in the aid of Science, and by aid of the electrotype process, and other means at his command, produce works which puzzle the *cognoscenti*, and completely deceive the ordinary collector. There is one test, however, with ancient bronzes, of a simple kind; if rubbed, they do not smell like new metal; and false *patina* upon such surfaces may be removed by wetting; while true antique *patina*, being really an exudation of the original metal, cannot be removed by any such means; and if removed by a chemical solvent, it leaves a roughened or "honeycombed" surface, the false bronze exhibiting a perfectly smooth one, with which the *patina* does not amalgamate.

FORM. The external appearance of objects—the quality that distinguishes one thing from another. FORM, in painting, signifies especially the human body. The study of forms, and the changes they undergo by muscular contractions, require on the part of the artist the utmost attention and assiduity. The conscientious artist ought scrupulously to avoid any tendency to exaggerate the superficial forms of the body; nothing is more simple, more calm; nothing shows a grander breadth of design than the human body; the muscles assist by their reunion in the production of general forms; the special forms are scarcely visible.*

FORMATIVE ARTS. Those arts which, independently of external wants and aims, yet, on the other hand, bound to the imitation of nature, represent life by means of the forms naturally connected.† "The general style of the Formative Arts is the result of a principle of selection which necessarily limits imitation. Such general style consists, therefore, in qualities which distinguish those arts from nature. The *specific* style of any one of the arts consists in the effective use of those particular means of imitation which distinguish it from the other arts. Style is complete when the spectator is not reminded of any

---

* See *The Anatomy of the External Forms of Man, for the Use of Artists, Sculptors, &c.*, by Dr. Fau. Translated by Dr. Knox. 8vo. London, 1849.

† See Muller's *Ancient Art and its Remains.*

want which another art or which nature could supply."—*Eastlake.*

FORUM. (*Lat.*) An open place, used by the Romans for the transaction of public business, or the administration of justice.

FOSSE. (*Lat.*) The ditch or entrenchment of a Roman fortress or town.

FOUNDING. *In Metallic Arts*, the process of founding is that of obtaining casts of an ornamental kind from moulds into which molten metal is poured. The moulds are generally formed in sand, because they are then capable of receiving the impression of the original matrix with great delicacy, and they allow an escape of the gases disengaged by the great heat of the metal, which might else burst the mould, or injure the work by air-bubbles. The making of this mould is an exceedingly delicate operation requiring much care and experience, as it is very liable to injury; but moulds are sometimes modelled in clay—a much more simple process, but not available for all work.

FOUNTAIN. A jet of water, or an assemblage of jets; the basin, or architectural structure, erected for the purpose of receiving and supplying water for any ornamental or useful purpose. The French and Italians are most celebrated for the taste and beauty displayed in their fountains, whether they be simple *jets-d'eau* or elaborate pieces of architecture, subservient to the purpose of supplying their cities with water. Many of the latter, in Paris and Rome, are very remarkable for the beauty of their design, and the elaborate character of their composition. We have not yet arrived at anything of the kind beyond the simply ridiculous.

FRAME. The ornamental *border* * surrounding a picture. The increase of pictures and prints as articles of decorative furniture has generated the manufacture of frames by the gross, applied indiscriminately to all subjects, provided the size suits them. Frames were, however, in the old times, especially designed to suit each picture. †

* See that word. † See PICTURE-FRAME.

FRANCIS, ST., of Assissium (1226) founder of the Franciscan friars, is generally represented as receiving the sacred *stigmata* from the figure of the Saviour on a winged cross; or as crowned with thorns, and bearing stigmas; or trampling on a globe, significant of his contempt for the world and its riches; or bearing a lily, emblem of his purity. ST. FRANCIS XAVIER (1552) also bears a lily, or pilgrim's staff, or beads, and is sometimes represented as receiving a heavenly crown from a group of cherubs, as he expires on a mat. ST. FRANCIS of Sales (1622) is generally represented as holding a heart, or having above his head the sacred heart of the Saviour, encircled by thorns, and surrounded by a glory.

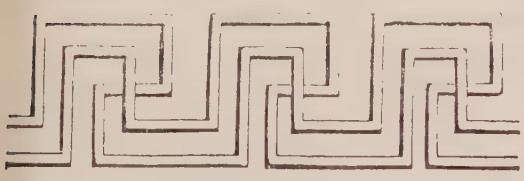
FRANCISCA. The ancient Frankish battle-axe, differing chiefly in the angle at which it was conjoined with the handle from the more modern kind.

FRANKFORT-BLACK. A colour of German manufacture, obtained from calcined vine-branches.

FRESCO (*Ital.*), FRESQUE (*Fr.*) Painting *al fresco*, upon fresh or wet ground, is executed with mineral and earthy pigments upon a freshly-laid stucco ground of lime or gypsum. Vegetable pigments cannot be used for fresco-painting, even when mixed with mineral pigments, and of the latter, only those are available which resist the chemical action of the lime. Burnt pigments are the best for this style of painting; they are generally ground with clean water, and rendered so thin that they can be worked with the brush; to some are added lime, milk, &c. The pigments unite with the lime, or gypsum ground, and are therefore extremely durable; but as this ground, after standing a night, is unfit for painting on, there must be only a sufficient quantity for one day prepared. Fresco-painting is therefore difficult, as it cannot be retouched. This Art, which is employed generally for large pictures on walls and ceilings, was understood by the ancients, but first made of real importance by the Italians, in the

sixteenth century. It is a very common error in this country, with antiquaries and writers in general, to term the ancient paintings frequently found on church-walls, &c., FRESCOES; but there is scarcely an instance of a *genuine fresco* among them. They are *distemper paintings* on plaister, and quite distinct in their style, durability, and mode of manipulation.

FRET. An angular interlaced ornament in architecture, as exhibited in our engraving. Its form varies in heraldry, and is exhibited in our second cut, forming the arms of the Harrington family, whence it is popularly known as the Harrington knot.



FRIEZE. (*Ital.*) The central portion of the entablature of a temple or other building, which, among the ancients, was generally highly enriched by sculpture. The Elgin Marbles originally ornamented the frieze of the Parthenon, and are among the finest works of sculpture the world has ever produced. The victors of Marathon decorated the hitherto plain frieze of the temble of Apollo, at Delphi, with the bucklers of gold they obtained in the battle as spoils; and this is said to have been the origin of the circular bosses or shields used in the Doric frieze.

FRINGE. See FIMBRIA.

FRISQUET. The name given by wood-engravers to the paper with which they cover that portion of the woodcut which is not yet cut away, but which forms no part of the engraving, when they are about to take a *proof* of their work. It is simply a square piece of paper, the centre of which is cut out in the general form of the subject to be printed, the proof-paper being thus protected from contact with any ink but that on the surface of the lines, which are then rubbed upon the paper by aid of a *burnisher*.

FRONTAL. *In Costume*, the ornamental band for the hair, used by the Greek and Roman ladies; the metal face-guard of a soldier. *In Ecclesiastical Art*, the term is applied to the hangings or ornamental panels in front of an altar, which were of three kinds—1, of precious metals, adorned with enamels and jewels; 2, of wood, painted, gilt, embossed, and often set with crystals; 3, of cloth of gold, velvet, or silk embroidered, and occasionally enriched with pearls.*

FRONTISPIECE. An old term in architecture for the face (*façade*) of a building. In *engraving*, it now means that print which faces the title-page of a book, whatever the subject may be, although formerly it meant the engraved title-page itself.

FRUIT-PAINTING may be considered to have originated with Zeuxis, who painted a bunch of grapes so naturally, that the birds came and pecked at them. Since the introduction in modern times of pictures of *still life*, fruit and flower-painting has become a distinct branch of Art, cultivated principally in the Netherlands.

FRUIT-WORK. This branch of Art attained some excellence in antiquity, although used only for architectural ornaments. Workers in clay and bronze also imitated fruits; and in the time of Marcus Varro, there lived at Rome a clay-modeller who imitated apples and grapes so exactly, that at first sight they were not to be distinguished from nature. Festoons of fruit were also carved in stone, for the decoration of temples. The most celebrated specimen in bronze is a colossal pine-apple, formerly on the tomb of the Emperor Hadrian, but now in the great Bramante niche, at the end of the garden

* See ANTEPENDIUM.

of the Belvedere, at Rome. We find the capitals and friezes of buildings of the middle ages carved with grapes, and in the time of the *Renaissance* we meet with festoons of fruits, which, afterwards, in the age of *Rococo*, were employed too frequently in decoration. At Florence, beautiful imitations of richly-coloured fruits, such as purple grapes, &c., were made in *pietra dura*, or FLORENTINE MOSAIC.

FULLER'S-BAT, or CLUB. The attribute of St. James the Less, who was martyred by blows from this implement, after he had escaped death by being precipitated from a high tower.

FULMEN. (*Lat.*) The thunderbolt of Jupiter; sometimes represented as a conical flame, at others as a double cone of flame, with darts of lightning at the sides,* and frequently with the addition of wings, to denote speed.

FUNDA. (*Lat.*) A sling for discharging leaden pellets or stones, used by the soldiers of antiquity, particularly of the more barbarous countries; hence the term *funditores* for such regiments.

FUNERAL PALLS. The palls in ancient use, especially at the funerals of persons of distinction, were of the most costly materials, and beautifully ornamented, being constructed of velvet or cloth of gold, embroidered with heraldic devices and imagery. The form was usually square, sometimes with lappets, with a cross extending the whole length and width, formed of a different material from the pall itself, and generally enriched with ornaments or appropriate inscriptions. The colour of the palls varied at different periods. In the sixteenth century, and perhaps earlier, black was used. They were frequently made of red, purple, green, and blue velvet, or of cloth of gold, with reference to the heraldic tinctures that were peculiar to the deceased.

FURBELOW. A puckered flounce, for ornamenting various parts of the dress.

FURCA. (*Lat.*) A Roman instrument of punishment, shaped like the letter V, the arms of criminals being stretched and secured to the top of each branch, and their feet secured to the junction at bottom; when thus affixed, criminals for capital punishment were scourged to death. It was employed in crucifixions, the arms and feet being nailed, and the criminals dying from exhaustion. Some writers have contended that the cross upon which the Saviour perished was of this form.

FUSCINA. (*Lat.*) A three-pronged fork or trident, used for stimulating horses in a chariot, for harpooning fish, and by the Roman gladiators (*retiarii*), in attacking an adversary, when enveloped by the net in which they were first entangled.

FUSÉE. (*Fr.*) A gun with a wide bore, a sort of blunderbuss.

FYLFOT. A cross of peculiar form, frequently introduced in decoration and embroidery during the middle ages. It occurs on monumental brasses anterior to the accession of Richard II., being found on the girdle of a priest of the date A.D. 1011. It is considered to have been in use at a very remote period as a mystic symbol amongst religious devotees in India and China, whence it was introduced into Europe about the sixth century.

GABARDINE. (*Ital.*) A loose outer garment, described in Florio's *World of Words*, 1598, as "a fisherman or shepherd's cloak," and by Cotgrave, "a cloak of felt for rainy weather;" a long coat or cassock, of coarse, and for the most part motley or party-coloured, stuff. From the use of the term by old writers, it would appear that any kind of loose, external cloak was termed a gabardine. In the middle ages, its wear was rendered obligatory on the Jews; and it may yet be traced in the long, loose great-coat buckled round the waist, and worn by elderly Jewish men on the Continent, and occasionally in our own country.

GABLE. The pedimental face of a

* See cut to EAGLE, which is there represented as bearing the fulmen of Jove.

building, formed by walling up the ends of a roof.

GABLET. The small gable used for the summit of niches or gothic tabernacle-work. It is the diminution of gable.

GABRIEL, St. One of the three Archangels—the "Messenger"—the "Angel of the Annunciation." In pictures representing this mystery, he is frequently depicted in royal robes, bearing a sceptre, or a lily, and kneeling. In some instances he is represented floating in the air, with his hands crossed over his breast.

GADS, or Gadlyngs. *In Armour*, are the bosses or small spikes of steel with

which the knuckles were armed. The gads of the gauntlets of Edward the Black Prince are of brass, and made in the shape of lions or leopards.

GALEA. (*Lat.*) A light casque or helmet worn by the Roman soldiers.*

GALEATED. Wearing a helmet (*galea*). This term is generally used, in catalogues of works of Art, &c., when describing antique figures of Minerva, Mars, &c., whose heads are thus protected.

GALERUS. (*Lat.*) A fur cap, closely fitting to the head, worn by country people in ancient Rome; hence the name was applied to a wig also.

GALL. The gall of the ox is used in water-colour painting, mixed with the pigments, to make them flow freely upon paper which has a greasiness of surface. To fit it for this purpose, the gall is strained and exposed to a gentle heat until nearly solidified; it is then of a dark olive-brown colour, scarcely fit to mix with the pure blue or red pigments. Colourless ox-gall should be prepared by boiling the crude gall with animal charcoal, and filtering the liquid.*

"Clarified ox-gall combines readily with colouring matters or pigments, and gives them solidity, either by being mixed with or passed over them upon paper. It increases the brilliancy and durability of ultramarine, carmine, green, and in general all delicate colours, whilst it contributes to make them spread more evenly upon the paper, ivory, &c. When mixed with gum-arabic, it thickens the colours, without communicating to them a disagreeable glistering appearance; it prevents the gum from cracking, and fixes the colours so well, that others may be applied over them without degradation. Along with lamp-black and gum, it forms a good imitation of China ink. When a coat of ox-gall is put upon drawings made with black-lead or crayons, the lines can no longer be effaced, but may be painted over safely with a variety of colours previously mixed up with the same ox-gall.

"Miniature painters find a great advantage in employing it. By passing it over ivory, it removes completely the unctuous matter from its surface; and when ground with the colours, it makes them spread with the greatest ease, and renders them fast. It serves also for transparencies; it is first passed over the varnished or oiled paper, and is allowed to dry; the colours mixed with the gall are then applied, and cannot afterwards be removed by any means." †

GALLERY. The passage which unites rooms placed at opposite ends of a building. As the walls were sometimes hung with pictures, and richly decorated, these corridors became picture-galleries, and the original object of their erection became a secondary one; at last, the term GALLERY

* See cuts, pp. 43, 87, 129.

* The Society of Arts awarded a prize for a colourless ox-gall, which was prepared by adding alum and common salt to two separate portions of crude gall, and afterwards mixing them. Such an empirical compound holding these salts in solution must be quite incompatible in mixture with the more delicate vegetable pigments.

† Dr. Ure's *Dictionary of Arts, Manufactures, &c.*

was applied to principal halls and rooms, when they were not merely decorated with pictures, but dedicated to chosen works of Art; hence our term PICTURE-GALLERIES. The establishment of modern galleries seems to have originated at Florence; and, according to this custom, altar-tablets and pictures are assembled together, instead of being distributed about the house. To such galleries we owe the preservation of many works of Art, and they have become establishments for the study of Art as well as for its enjoyment. The ancients had similar collections, as we learn from that of Verres, as described by Cicero, in which was placed statues in marble and bronze; a splendid collection of vases, patera, &c., in gold and silver, decorated with engraved gems and precious stones; as well as a collection of pictures; showing how completely it resembled the more modern galleries of Art, constructed by nobles of taste upon the revival of learning in Europe during the middle ages.

GALLERY-PICTURE. A painting with figures, either shewn the size of life, or else a larger, or *heroic* size, consequently too large for the walls of an ordinary room, and only fitted for one constructed big enough for its display. Animal paintings on the same scale, and landscapes more than five feet in width, would be called *gallery-pictures*.

GALLEY. A naval vessel of large size, long and narrow, usually propelled by oars, with the addition of sails occasionally. Most of the ships employed by the ancients may be termed galleys, and, according to the number of banks of rowers, were *biremes* when with two banks, *triremes* when

with three, and so on, up to as many as forty; but those with more than four or five banks must be regarded as curiosities. Galleys were in use in the Mediterranean until the close of the eighteenth century, for coast navigation, the largest of which were about 160 feet long and 30 wide, with 52 oars. Among the Venetians there was in use a kind of large galley, with a very lofty poop, called *galeazza*. The state galley of the Doges was termed BUCENTAUR.

GALL-STONE. A concretion found in the gall-bladder of the ox, which is employed as a pigment in water-colour painting. It yields a fine golden-yellow colour, similar to Indian yellow. It is not permanent.

GALVANOGRAPHY (ELECTROGRAPHY). This is one of the most beautiful and successful inventions of modern times, as by its means plastic objects, *e.g.*, wood, stone, coins, plaister-casts, &c., and copper-plates when engraved, may be exactly copied in copper, and bronzed or gilt. The invention is especially valuable for copper-plate engraving, as by its means any number of duplicates of the original plate may be obtained. GALVANOGRAPHY, after many experiments, has produced works of Art far surpassing the expectations at first entertained, and the uses to which it may be applied are multifarious; for since the first galvanic plate was taken, it has been used in all branches of engraving, having

been found to unite all the known methods of the graver and etching-needle, aquatinta, scraper, roulette work, &c., and, moreover, is very easy of execution.*

GAMBESON, or WAMBEYS. *In Armour*, a body-covering, stuffed with wool, and padded in parallel lines of needle-work.† It was worn beneath the hauberk of the knight as a padding for the armour. The surcoat was also quilted or *gamboised* with cotton wool. An early and curious example may be seen in the surcoat of Edward the Black Prince which is still suspended over his tomb in Canterbury cathedral.

GAMBOGE. A gum-resin brought from the East, which yields a fine yellow pigment, very useful in water-colour painting. The finest quality is the *pipe*-GAMBOGE, brought from Siam.‡ It dissolves readily in water; is very transparent and glossy when dry. It is indispensable in water-colours, forming with the various blues, excellent compound greens. This pigment would be useful in oil-painting, as it resists for a long time the action of strong light, provided the resinous part could be separated from the other parts.

GARDE-DE-BRAS. (*Fr.*) A piece of plate-armour, adopted in the fifteenth century as an extra defence for the arm of the soldier, as its name implies. It covered the elbow and part of the fore-arm, and reached upward in a spreading form to the shoulder. It was screwed on to the plate-armour beneath, and obviated the necessity of a soldier's using the shield.

GARDE-DE-REINE. (*Fr.*) The lower part of the breast-plate below the waist, which was used, as its name implies, to protect the loins of a mounted horse-soldier.

GARGOYLE. (*Fr.*) This term is derived from the French *gargouille*, a dragon or monster. It is applied to the spouts, in

the form of dragons that project from the roof-gutters in ancient buildings, as a *generic* term, and without any respect to the form they may take; which varies continually, and very frequently represents grotesque human figures, or animals and birds of real and fanciful kinds. Indeed, there are no architectural details of the middle ages so completely *bizarre* as the gargoyles constantly used, which are sometimes positively objectionable in connection with church architecture.

GARLANDS were extensively used by the classic nations of antiquity to decorate temples, and afterwards imitated in sculpture (see ENCARPA). They were always worn on great public occasions—at feasts, funerals, &c. (See CORONA.) There was a distinction in each, and a propriety in the

---

* GALVANOPLASTIC Art has reached its highest point in the institution of F. von Hackewitz, at Berlin, an establishment that has done much to advance industrial purposes as well as works of Art. Several reliefs in different metals have been executed there, and latterly colossal sculptures have been produced which merit the attention of all friends of Art; among these is a head of Juno, from a cast by Rauch, which (without any chiselling) is of surprising purity of form. Thorwaldsen's statue of Christ was cast in order to be electrotyped, and the metal gates for the castle of Wittenberg, on which are to be ninety-five theses of Luther, were also made at this establishment. The copper of which these gates are made is coated with a bronze on which the action of the atmosphere produces beautifully soft shades of colour. These works show that GALVANOGRAPHY will be a formidable rival to bronze-casting. The productions of Mr H. Elkington, of Birmingham, and Dr. Braun, of Rome, are also beautiful examples of the reproductive power of the electrotype processes.

† Our cut exhibits the quilted gambeson of the fifteenth century, from a painting by Memling, at Bruges.

‡ The tree which produces Siam gamboge, the finest and only commercial kind, continues unknown. It is supposed to belong to the genus *garcinia*.

wearing of all of them; the classic authors are full of allusions to this fact. Garlands, as religious emblems, are still affixed to graves, though rarely in our own country; but garlands of various descriptions are used in the ceremonies, &c., of the Catholic Church. 1. Of flowers, suspended over altars, and in churches, on festival-days. 2. Of roses and other flowers, worn round the heads of the assistant clergy and others in certain processions. 3. Of silver, set with jewels, or of natural flowers, and placed on images. 4. Of artificial flowers and other ornaments, carried at the funerals of virgins.*

GARTER. A tie for securing the upper part of the stocking. In Saxon times it took the form of "cross-gartering," the entire leg to the knee being swathed with a narrow band of silk or stuff, with pendant tassels. In Shakespere's time, the fashion was again introduced from Italy, where it still exists among the peasantry. The more ordinary form of garter, in the sixteenth century, was that of a narrow scarf, tied in a bow at the knee, having pendant ends of lace, the upper part of the stocking being rolled over the knee. They were costly and expensive articles of male costume; and only ceased to be made obtrusively visible at the close of the seventeenth century.

GAUNTLETS. *In Armour*, gloves of leather covered with plate metal to cor-

respond with the other parts of the armour, and originally made without separate fingers, they being covered by large overlapping plates.

GEM. A precious stone or jewel of any kind. An engraved stone. A work of Art of a superior nature.

GEM-ENGRAVING. The Art of incising a design upon a precious stone, or of sculping it in relief; both Arts originated with the nations of antiquity, and were practised by them with great success. Cornelian was their favourite for general use, but they also worked on onyx, calcedony, jasper, and blood-stone. They frequently used the various tints of the stone to heighten the effect of their work, and produce *relief*. The ancients have preserved the names of many of the early Greek gem-engravers who have never been surpassed for ability. One of their most celebrated works is the sardonyx of three strata, which formed part of the cabinet of gems of the Empress Josephine, and which represents the busts of Ptolemy Philadelphus (B.C. 285 to 258) and his Queen Arsinœ. Its shape is an obtuse oval measuring $6\frac{1}{4}$ inches by 5. Another, with the same heads, is preserved in the Imperial Cabinet at Vienna, measuring $4\frac{1}{2}$ inches each way. But the largest and most important of these antique works is the Apotheosis of Augustus preserved in the Royal Cabinet of France, which measures 8 inches by 9, and represents more than twenty figures of men and deities, a wonderful monument of patient labour and artistic power. So fond were the ancients of these costly and beautiful works, that the Emperor Heliogabalus is recorded to have covered his shoes with engraved gems. They were also used to adorn coffers, and other luxurious articles of furniture, as well as drinking vessels, patera, &c.

GENEVIEVE, St. The patroness of Paris, was born at Nanterre, four miles from that city, in 422, and died in 512. *In Mediæval Art* she is generally represented with a candle in her hand; this an angel lights, or a devil tries to extinguish, in allusion to her legend, which tells us that she was much persecuted on

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

dark nights by the "foul fiend," who blew out her candle as she went to prayers; but that it was always miraculously relighted. She is also depicted restoring sight to a female, either representing her mother, who ill-treated her in early life, because of her sanctity, and who, after twenty months' blindness, was recovered by the saint; or else a woman who stole her shoes, and was struck with blindness for the theft, until she restored them to the saint. She is sometimes represented bearing keys in her hand, in allusion to her miraculous liberation of prisoners condemned to death.

GENEVIEVE, St. (Duchess of Brabant), who being falsely suspected of incontinency by her husband, was driven with her child to the wilds. She found shelter in a cave, and was supported by a hind until her innocence was proved. This incident is generally chosen by painters.

GENIUS. That great gift of originality in Art vouchsafed to few; which enables the professor rather to give new laws to its practice, than to follow only the old ones. It founds new schools by its powers of constructive ability.

GENIUS (*in Mythology*). Among the Romans there prevailed a belief that every mortal was, from his birth, accompanied by a guardian angel or good genius, who watched over his safety, directed his actions through life, and, after death, hovered over his grave. The Guardian Spirit of a person (a purely Italian idea, which in modern language has been wrongly transferred to Grecian Art), is generally represented as a veiled figure in a toga, holding a patera and cornucopia, or as a beautiful youth, nude or nearly so, with the wings of a bird on his shoulders. The guardian spirits of the female sex, junones, are represented as young maidens with the wings of a butterfly or a moth, and draped. The Romans also gave a genius to edifices, towns, armies, and kingdoms. The lares or tutelary spirits were by the Romans supposed to be the souls of deceased persons, who watched over the welfare of the family both at home and abroad, and over every resort of man —fields, roads, streets, and buildings. In works of Art they are generally represented as youths clothed in a short tunic crowned with laurel, and holding drinking-horns above their head. The penates were household *gods*, believed to be the authors of all the good fortune of a family or community. Among the divinities mentioned as objects of this kind of worship are Jupiter, Apollo, Neptune, Juno, Minerva, &c., and every family set up the figure of one or more of them in the *tablinum* or innermost part of the house. They are variously represented in works of Art. The Roman genius of a place was depicted as a serpent devouring fruits, which lay before it; there are, however, many exceptions to these rules. We find genii as serpents in pictures at Herculaneum and Pompeii, also on Contorniati. The genius Roma appears in various forms, and we find him on the coins of the Cornelii, with a bearded head and wearing a diadem. Our engraving represents the sacred serpent issuing from the basket to devour the fruit-offering in the Temple, from one of the Greek coins known as Cistophori. The modern world comprises, under the term genii, the angels or messengers of heaven, and those emblematical figures, which, as everything was personified in ancient Art, are regarded as the deification of ideas. The most common Christian genii are the patron angel of childhood and of youth, the angel of baptism, those of poverty and mercy, of religion and virtue, and the genii of the three Christian graces, Faith, Hope, and Charity. There are other personifications, not wholly Christian, but employed by the ancients, such as the genius of unity (*Concordia*), of friendship (*Amicitia*), of peace (*Pax*), of justice (*Justitia*), of fortune (*Fortuna*), of happiness (*Felicitas*), of war (*Bellona*), of love (*Cupido*), of power (*Potentia*), of riches (*Opulentia*), of fame and glory (*Fama*), of sleep

(*Hypnos*), of victory (*Victoria*), of bravery (*Virtus*), of death (*Thanatos*), of truth (*Fides*), of wisdom (*Sapientia*), of discord (*Discordia*), also the genii of agriculture, science, art, &c. In modern times we find the GENII of countries often personified: the greatest work of this kind is the Genius of Bavaria, a bronze female statue of colossal size by Schwanthaler, recently completed and placed in front of the *Walhalla* near Munich. Modern representations of River Gods are only to be regarded as GENII when they are executed in the romantic and not the antique style.

GENOUILLIÈRES. (*Fr.*) Metal caps for covering the knees of an armed man. They first appeared in the thirteenth century as small circular metal plates, when chain armour covered the leg, and led by degrees to the adoption of greaves and shin-pieces, and ultimately to entire plate-armour. They were sometimes decorated with incised and gilt ornaments, and took, in the fifteenth century, a variety of fanciful forms, as may be seen on monumental effigies and brasses.

GENRE-PAINTING. (*Fr.*) Pictures of life and manners, which, for want of a definite character, are classed together as of a certain *genre* or *kind*. Under this title are comprised the grave episodes of life, which are to history what a single scene is to a drama, or a lyric to an epic poem. Also comic scenes of every kind;—a comic subject is seldom placed in the highest category of Art, because it is the nature of comedy to overstep the strict line of beauty, and to become caricature. The principal GENRE pictures consist of scenes of every-day life, and may be classified Those of the Netherlands are the best, and deserve to live; though far from the ideal of Art, they show a cleverness of execution and lead to higher thoughts.* The anecdotical and trifling GENRE pictures, on the contrary, are very reprehensible, although the most popular among the vulgar-minded patrons of Art. Another kind are the low attempts at colouring called *costume* or *portrait* GENRE pictures, which are merely studies. In taking for its subject the events of daily life, GENRE-PAINTING (unless the subject is eminently suited to the idea) avoids religious themes as high and lasting, as well as historical subjects, which, though transitory, ought never to appear so. A view of an open house, into which the sun is shining, a peasant lighting his pipe,—all the passing events of life, its characters and aims, offer fitting subjects for GENRE-PAINTING. Pure nature, true humanity, national character, as revealed by domestic manners, &c., form the circle of true GENRE-PAINTING, the boundary being more clearly defined than is the case in historical or religious Art. The distinction between HISTORY and GENRE-PAINTING cannot be too clearly drawn. Transitions from one to the other are admissible, and such pictures belong to the happiest productions of Art; and there are also circumstances under which the advantages of both styles may be united. We meet with specimens of GENRE-PAINTING among the ancients. As the character of ancient worship changed, a freer space was offered to Art, which, by degrees, overstepped the ideal circle of the Mythic-normal, withdrew the mystic veil with which the Saga covered everything, and, revealing nature, assumed an individual character, from which a genre-like style of Art arose, tending towards the Mythic. This style was, however, very different to what we now call GENRE-PAINTING, which may be explained by the plastic character pervading Art. Still we see by the mural paintings at Herculaneum and Pompeii, that in later Roman Art there were coloured pictures of the GENRE kind.

* The highest kind of *genre-painting* may be studied in the works of Hogarth, which elevates ordinary life and manners into a high school of morality, and makes his pictures great lessons in great principles. He was well and truly styled by Garrick, a—

"——— Great painter of mankind,
Who reached the noblest point of Art;
Whose pictured morals charm the mind,
And through the eye correct the heart."

These were certainly poor daubs, but they prove, nevertheless, that mere manual artists turned to domestic painting. The introduction of a new religion, in the service of which Art was enrolled, delayed the progress of *life-painting* for more than a thousand years; but when that which was unnatural in Christian Art gave place to a free Germanic spirit, GENRE-PAINTING arose refreshed. This spirit inclining towards the poetry of real life, employed GENRE-PAINTING for ecclesiastical purposes, but so many pleasing effects were developed, that religion was soon neglected and cast aside. The carpenter's workshop became popular, although it was not that of Joseph; the landscape was beautiful, even without the procession of the three kings; and the nosegay rivetted the eye, although not placed in the oratory of the Virgin.

GENRE-SCULPTURE. We have evidences of this branch of Art having been attempted by the ancients. After the time of Alexander the Great, religion, and consequently Art, underwent a great change; there was more room for individuality, and a style of Art was developed which corresponded to the wants of the age, and which produced many works of a *genre* character. We know that *genre-painting* was very popular during the last ages of Grecian Art, from the descriptions extant of the kitchen-scenes, &c., painted by Pyreicos, who finished these little pictures so exquisitely, that they fetched a much higher price than large paintings by other artists. There are several specimens of GENRE-SCULPTURE extant, the most remarkable of which is the *Venus Callipygos*, in the Museum at Naples. We find this style very often employed in Etruscan Art; there are some specimens of it in the collection of bronzes, belonging to Mr. Hertz, in London—viz., a circular vase, the handle of which is formed by the figures of two struggling gladiators; a handle formed by two jugglers; also a rare bronze, formed of an Etruscan slave, kneeling, whose physiognomy betrays his descent; he is employed in cleaning a shoe, and holds a sponge in one hand. We meet with GENRE-SCULPTURE among the biblical and legendary subjects in the middle ages; and it was carried on in the Germanic period, though only in small works, and those of a secular nature—viz., ivory carvings, and illuminations in books. In the Museum at Berlin is some ivory work in the true romantic *genre* style of the age of chivalry and minstrelsy. One piece represents a tournament; two knights in armour are rushing at one another; behind them are trumpeters. There is a balcony above with spectators, evidently much interested in the combat; and a lady in the centre holds the wreath of victory. To the sixteenth century belongs a beautiful *genre-bronze* on a fountain, behind the Frauenkirche at Nuremberg, which was moulded and cast by P. Labenwolf, the pupil of Peter Vischer. It is the figure of a *goose-seller*, bearing under each arm a goose, from the mouth of which the water flows. Many critics affect to treat such works slightingly, but whoever looks at them with an unprejudiced eye, will be delighted at the union of nature with grandeur of conception, and will reasonably expect to see such subjects chosen for the highest efforts of the artist.

GEORGE, St. The patron saint of England, whose banner is that of the country.* He is generally represented as a warrior in complete armour, mounted on horseback, piercing a dragon with a spear; and sometimes standing upon the prostrate dragon, which he strikes at with his sword, or transfixes with his spear. Sometimes he is represented with a lady praying beside him, or leading the dragon, in allusion to his legendary history, which declares that he freed Egypt from a monstrous dragon, to whom the king's daughter was allotted as a meal; but whom he conquered and rendered tame, getting the lady to lead the beast into the city, and promising the people to destroy it, if they would believe and be baptized, which they

* See cut, p. 66.

are reported to have done to the number of 15,000, including king and court. There is no saint whose history is more apocryphal than England's St. George. Even Butler, the author of the most voluminous *Lives of the Saints*, thinks the ordinary representations of the saint bestriding the dragon "no more than an emblematical figure, purporting that by his faith and Christian fortitude he conquered the devil, called the dragon in the Apocalypse." Others incline to think that the whole story is made from old representations of St. Michael contending with the devil; and the history of St. George not more faithful than that invented by Richard Johnson, in the time of James I., for his *Seven Champions of Christendom*. As patron saint, he stands in armour, holding a lance, sometimes having a banner with a red cross, and a palm-branch; sometimes the lance is broken, and the dragon dead at his feet.

GERTRUDE, St., is known by the mice and rats usually surrounding her. At times she is represented spinning, with mice running up and down the distaff.

GESTURE. Under the article Expression, we have indicated the part gesture plays in producing it. The interpretation of the proper significance of gesture is very important for the understanding of works of Art. Much of this is common to humanity, and seems to us necessary; on the other hand, there are also qualities of a positive nature—that is, derived from the particular views and customs of the nation. Here there is very much indeed to be learned and guessed at, as well by the artist in studying life as by the scientific in works of Art. Even the frequently unbecoming and obscene gestures of ridicule (*sannæ*), in which the South was as rich in ancient as it is in modern times, are often very important.*

* The comparison of ancient gesticular action with that of the modern Neapolitans is curiously treated in a work by the Canon Jorio, entitled *Mimica degli ant. investigata nel gestire Napolitano*, 1832; and in an entertaining notice of the work, in the *Dublin Review*, No. 24, for July, 1837.

GIALLO, Giallolino, Gialdolino (*Ital.*), Pale Yellow. This word, variously employed by the early writers on Art, most commonly meant the yellow oxide of lead, or massicot, the *fin jaune* of the French. But it was evidently employed to designate very dissimilar products.*

GILDING. The process of covering various substances with a thin coating of gold, its extreme tenuity being modern; the ancient gilders placing a very thick coat on the surface of the article to be gilt, made of thin beaten leaves of metal. Juvenal, in his "13th Satire," notes a roguish practice—

"——— Some pilfering knave will try
From Neptune's cheek, or great Alcides' thigh,
To scrape the gilding; or from Castor steal
All of his plating that their hands can feel."

There are three methods of gilding. One by fire, called *amalgama;* the other, in Italian, *olla spadaro* (after the manner of of a sword-cutler); the former is effected by dissolving gold in *aqua regia* (nitro-muriatic acid), the latter by laying on gold-leaf. The last process, which promises to supersede the others, is electro-gilding. There are also three subdivisions of the Art, known as *water-gilding*, in which the gold is spread whilst reduced to and in a fluid state by solution in mercury; *leaf-gilding*, performed by cementing thin leaves of gold upon the work, either by the use of size or oil; and *japanner's-gilding*, in which powdered gold-dust is made to adhere to the pattern formed by means of adhesive gums or varnish.

GILES, St., the Hermit, Saint Gilles (*Fr.*), Sant. Egidio (*Ital.*) This saint has obtained great popularity both in England and Scotland, as well as in France. He is usually represented as an old man with a flowing white beard, naked, or clothed in white, the colour of the habit of the Benedictines. He was born at Athens, and died in France, A.D. 725. He is the patron of beggars and cripples, and lived a

* See Mrs. Merrifield's *Ancient Practice of Oil-Painting, &c.* London: 1849. Vol. I., c. lvi.

secluded life in a cave, where he was nourished by the milk of a hind. The King of France, hunting in that neighbourhood, accidentally wounded him in the knee with an arrow, which the saint would not permit to be cured, and hence he became a cripple. He is generally represented with an arrow in his knee, and the faithful hind beside him. The churches dedicated to this saint are usually at the outskirts of a town, as if connected with alms-giving to beggars, who congregated there. In London, one of his churches was founded "at Cripplegate," where such poor persons were wont to assemble for charity.

GIPCIERE. (From the old French word *gibecière*, a pouch, bag, poke, or scrip.) The purse worn at the girdle, and which was formed of leather, velvet, or silk, and constantly carried by both sexes in the middle ages, suspended from the waist by silken cords or leathern thongs; hence the term "cut-purse" applied to a person who steals money, and utimately to a thief in general.

GIRANDOLE. (*Fr.*) A candlestick with branches for a group of lights; sometimes constructed to resemble a bunch of flowers. A branched candlestick, or a chandelier.

GIRDLE, ZONE. A belt worn round the loins of both sexes; chiefly used to sustain the tunic during active exertion, such as hunting or travelling. Also worn round the cuirass, as a constituent part, and to support the kilt. The girdle was also used instead of a purse to hold money. *In Christian Art*, the GIRDLE is an attribute of St. Thomas, in pictures of the "Assumption of the Virgin."

GIROUETTE. (*Fr.*) The ornament on the summit of a gable; a vane, or weathercock. (See EPI.)

GISARME. A weapon borne by foot-soldiers, affixed to the end of a long staff, and used similarly to the bill for attacking cavalry. It was scythe-shaped, with a long sharp pike projecting from one side. It was known in the twelfth century, and is constantly represented in mediæval battle-scenes. It was used as late as the Battle of Flodden.

GLADIATORS. Among the Romans, GLADIATORS were men who fought with deadly weapons in the amphitheatre and in other places, at various festivals, funerals, &c. The ancient Etrurians are supposed to have been the originators of these classes, which grew out of the custom of sacrificing slaves and retainers on the funeral pyre of their masters. As the taste for such sights increased, captives taken in war were pitted against each other, that they might "amuse" their captors until one fell, and the victor thus purchased liberty. Slaves were afterwards trained to the same brutal trade, until it became a regular profession, confined to a certain class—like the bull-fighters of modern Spain. Such men were regularly trained to their business—were exercised and dieted to increase their strength and activity—and were under the government of a superintendent, who let them out to hire on great occasions—such as public feasts or funerals—for which sums of money were fre-

quently left by the wealthy in Rome after death, or spent during life, to propitiate their favour. Their costume was peculiar, and may be seen to much advantage in our cut illustrative of the word CAMPESTRE; it consisted of a helmet, covering the face, with apertures for sight; but the *Andabatæ* are stated to have been unprovided with any mode of seeing, that their blundering fights might the more amuse spectators. The *Mirmillones* are said to receive that name from the figure of a fish (mormyr) upon their helmets. A high crest and floating tail, like that worn by the Greeks and Etrurians* was occasionally appended to their helmets. The body was unarmed and naked, to give freer motion; the *subligaculum* or *campestre*, a kind of kilt or tunic, being fastened round the waist by a belt, and hanging around the hips. A shield protected the left arm, the right being covered by flexible bands of leather. The Samnites were distinguished by an oblong shield curved over the arm—the Thracians by the round one; the legs were generally protected or covered by greaves. The Hoplomachi were entirely armed; the Meridiani, who fought with wild beasts, very slightly so. The Retiarii wore no helmet, and only a tunic and protection for the left arm; their only defence was a net and a three-pronged fork. They dexterously tried to envelop the Mirmillones and better armed men against whom they were engaged, in this net, and then wounded them with the fork; if they missed doing this, they fled round the arena, trying to prepare the net for another cast, and pursued by their adversary, who would try to kill them before they could make a second attempt. When they entangled their adversary, they struck at him repeatedly with the fork; but the death-stroke was given by another of his own kind, as is represented in our cut, from a bas-relief found in a tomb at Pompeii, where the man wounded by the Retiarius is killed by a Samnite. It was usual for the defeated gladiator to implore the clemency of the spectators, by sinking on one or both knees,

and uplifting his left hand open, or with the first finger pointed, as represented in our second cut, from a bas-relief on a

Samian bowl discovered in London. If the spectators felt that he had acted with bravery, his life was spared; if they did not respond to his appeal, he was killed by his antagonist. These brutalising scenes were so highly relished by the Roman people, that immense sums were lavished on the arena. The numbers of gladiators were enormous, and their exhibitions lasted many days. They were divided into classes, according to their arms, modes of fighting, and other circumstances. The varied and energetic action of these combatants caused them to be favourite subjects with the Roman artists. Several fine statues and

* See cut to the word BUCCULA.

bas-reliefs have been preserved to our times; among the most celebrated is the so-called "Dying Gladiator," in the museum of the Capitol, and the "Gladiator" of the Borghese collection. The combats of the GLADIATORS, although their costume could but little correspond to the Greek sense of Art, gave occupation at least to subordinate artists, who painted walls and adorned sepulchral monuments. We may assume that such gladiatorial combats, hewn out on tombs or embossed on grave-lamps, sometimes supplied the place of actual combats, and, instead of the full honour for the dead, were meant to furnish the deceased with a semblance thereof.*

GLADIUS. The sword of the classic nations of antiquity. With the Greeks, it was leaf-shaped, broader in the middle, and

1. 2.

tapering to a point (Fig. 1); with the Romans, straight, with an obtuse pointed end (Fig. 2); both being adopted for thrusting and cutting on both edges.

GLAIVE. A cutting instrument, used by infantry, and believed to have originated from the Celtic custom of fixing a sword to the end of a pole, as a defensive weapon against cavalry. It resembled a broad-sword in the form of its blade, which had but one cutting edge. Glaives are still used by the Chinese Tartars.

GLASS. The manufacture of decorative objects in glass seems to have originated with the earliest civilisation in the East. It was the custom with the older authors to date its invention no farther back than the Roman period; and even that was asserted timidly, and met with much doubt and cavil from the learned. But modern investigations have proved that it was practised with great success in ancient Egypt, under the reign of its native Pharaohs, and in the time of Moses. Wilkinson* dates its use "at least as early as the reign of the first Osirtasen," upwards of 3500 years ago. The process of glass-blowing is represented in the paintings at Beni-Hassen, executed during the reign of that monarch and his immediate successors. He engraves a bead of this material, which contains the name in hieroglyphic characters of a monarch who reigned 1500 B.C. He says:—"Such was the skill of the Egyptians in the manufacture of glass, and in the mode of staining it of various hues, that they counterfeited with success the amethyst and other precious stones, and even arrived at an excellence in the art which their successors have been unable to retain, and which our European workmen, in spite of their improvement in other branches of manufacture, are still unable to imitate; for not only do the colours of some Egyptian opaque glass offer the most varied devices on the exterior, distributed with the regularity of a studied design, but the same hue and the same device pass in right lines directly

* Vide Müller's *Ancient Art and its Remains.*

* *Manners and Customs of the Ancient Egyptians* vol. iii. p. 89.

through the substance; so that in whatever part it is broken, or wherever a section may chance to be made of it, the same appearance, the same colours, and the same device present themselves, without being found ever to deviate from the direction of a straight line, from the external surface to the interior." In the British Museum are some extraordinary fragments of this kind of Egyptian glass, which consist of minute cylinders or laminæ of different colours, arranged according to pattern, and afterwards united by heat, rendered effective on their surfaces by means of a flux applied to them. The green emerald, the purple amethyst, and other expensive gems, were successfully imitated, and a necklace of false stones could be purchased of a Theban jeweller with as much facility as at a London shop of the present day.

The Greeks used small vases for unguents, consisting of coloured glass, manufactured in a similar manner, so that the variegated striæ passed completely through the substance. A bright yellow and deep blue alternate in wavy lines over the surface of these vessels, which were adopted, and perhaps manufactured, in Egypt for their use, after the subjugation of the country to their power. Alexandria was particularly celebrated in the time of the Romans for the skill of its artisans in glass. The Murrhine vases, for which enormous prices were paid by the Romans, were generally supposed to have been of this tinted glass. The beauty of the glass manufacture had, in the time of Pliny, almost superseded the use of the precious metals for drinking-cups; they were of the richest colours, and imitated precious stones, or were cut by the lathe, in the style of cameos. One of the most remarkable of these ancient works is now in our British Museum, and known as the "Portland Vase," from its purchaser, the Earl of Portland. The body of the vase is formed of dark blue glass, which has been entirely coated with opaque white glass. This has been gradually worked away with astonishing skill and labour, until the figures appear as if sculptured on its surface in the style of a cameo. A Greek glass vase of similar execution was found in the "house of the Faun," at Pompeii, in 1833. It is covered with foliage and birds, but is an imperfect fragment. Others have been also discovered; and it is not a little curious that a patent was taken out, but a few years since, for the application of moulded "pillars" in glass to the surface of glass vessels, which "pillar-moulding" had been practised in Roman times, and of which specimens occur in many museums.*

The glass bowls of the Romans were much prized by their barbaric neighbours, and are not unfrequently found buried with the Celtic races in their grave-mounds. The early Saxons practised glass-making, but with them it was a peculiar and degenerate art; their works, though occasionally displaying grace of form, being more frequently marred by ugliness, the glass itself being always of the commonest kind, and disfigured by air-bubbles; the manufacture was on a par with that of the commonest wine-bottles of the present day. In the middle ages, glass vessels appear to have been rarely used—horn, wood, and metal were used for drinking—and it was not until the Venetians resuscitated the Art, in the fifteenth century, that "glasses" were "your only drinking vessels." It is to the participation of Venice in the taking of Constantinople by the Italians, A.D. 1204, that she owes, in all probability, the introduction of her manufacture of ornamental glass, which may have received a fresh impetus from the immigration of Greek artists into Italy, in 1453, on the downfall of the Eastern empire. They now began to revive the ancient processes, and invent new ones; they became celebrated for the manufacture of glass bowls, salvers, and bottles, painted with arms and devices in enamel; for mosaics, formed of delicate threads, in the old Egyptian fashion, which,

* See Apsley Pellatt's *Curiosities of Glass-making* for much information on the Art, and many beautifully-engraved examples.

being cut transversely, or at right angles, formed coloured arabesques and flowers. SCHMELZE-GLASS, VITRO-DE-TRINO,* and FROSTED GLASS, were invented, as well as EMBOSSED CRYSTAL, the subjects upon which were blown hollow from within. Sometimes they inserted minute particles of gold, arranged in ornamental patterns. The beauty and variety of form given to their work, the extreme delicacy of its manipulation and clearness of colour, gave it an European reputation, and re-established the manufacture, of which they long preserved a monopoly.

To descant on the modern glass-making would be a work of supererogation. It may suffice to say that it successfully displays the beauty and ingenuity of the antique; and that the glass-workers of Bohemia are, among the moderns, super-eminent for the brilliancy of the colour which they obtain. Its principal effects are produced by layers of tints cut through to the white substratum, in ornamental patterns.

GLASS-MOSAIC. A modern Italian work in imitation of the antique, but much more minute in character, being formed of small squares of coloured glass, frequently representing a painting so perfectly as to deceive the eye, and used for brooches, lids of snuff-boxes, and other *articles de luxe.*

GLASS-PAINTING. The art of glass-*painting*, or glass-*staining* as it is sometimes termed, is practised under three systems, which may be distinguished as the *mosaic method*, the *enamel method*, and a method compounded of these two, or the *mosaic-enamel method.* There is yet another mode of ornamenting glass, which consists in applying pigments mixed with copal varnish. But this is of a perishable nature, and should not be regarded as true glass-painting, which is only perfected by the aid of fire, and is as durable as the glass itself. Most true glass-paintings are formed by combining the two processes of enamelling and staining, since, although it would not be possible to execute a glass-painting by staining the glass merely, yet it can be entirely formed of painted glass. By the *mosaic* method, each colour of the design must be represented by a separate piece of glass, except yellow, brown, and black; these colours are applied upon *white* glass, and for shadows. In the *enamel* method, coloured glass is not used, the picture being painted upon white glass with enamel colours. The *mosaic-enamel* method consists of a combination of the two other processes; white and coloured glass, as well as every variety of enamel colour, being employed in it. For fuller details of these various processes, we must refer the reader to the works of Gessert, *The art of Painting in Glass, or Glass-staining*, translated from the German; and Veiel, *L'Art de la Peinture sur Verre, et de la Vitrerie par Feu.*

The mosaic glass-painting is the most ancient form, and was continued in use until the middle of the sixteenth century. The glass used was the ordinary pot-metal glass. The colours adopted were ruby-red (the intensity and beauty of which has not yet been successfully imitated), blue, green, red, yellow, and lilac. As the art advanced, "green and lilac became almost extinct, except in the drapery of figures; the proportion of yellow increased, and ruby and blue were used in about equal quantities. Up to the period of the revival of classical architecture, each colour was invariably on a separate piece of glass, and the tints were generally bright and clear, but when this mode of execution was altered, and several colours were burnt upon the same piece, they became thick and dull, and the reds are often very strongly tinged with yellow; in this style of glazing the common colours are red, blue and yellow."*

"The revival of Art in the sixteenth century, and the extraordinary effects then achieved in oil-painting, by which the hard and dry illumination of the middle

* See these words in this dictionary.

* *Glossary of Architecture* Oxford: J H. Parker.

ages was transformed into a beautiful picture, glowing with the varied tints of nature, and expressing to the eye, by a nice gradation of colouring, the relative position of near and distant objects, seem to have excited the ambition of the glass painters, who strove to render their own Art more completely an imitation of nature, and to produce in a *transparent* material the atmospheric and picturesque effects so successfully exhibited by the reflective surfaces of oil and fresco paintings. The facility of applying colour to glass with the brush, at the pleasure of the artist, afforded by the discovery of the various enamel colours, about the middle of the sixteenth century, soon led to their extensive employment. It was not, however, until the eighteenth century that they entirely superseded the use of coloured glasses in large works.

"The introduction of enamels, though it certainly occasioned a great extension in the scale of colour in glass-painting, was not without its disadvantages. The paintings lost in *transparency* what they gained in variety of tints, and in proportion as their picturesque qualities were increased by the substitution of enamel colouring for coloured glass, their depth of colour sensibly diminished.

"The practical application of enamel colours to glass seems always to have been conducted nearly as at present. Some of the earlier examples of enamel painting are, however, superior in transparency to the modern. This is particularly the case with Swiss glass-paintings of the seventeenth and close of the sixteenth century, in which enamel colours are constantly to be met with, firmly adhering to the glass in lumps of one-sixteenth of an inch in thickness, and so well fluxed in burning as to be nearly, if not quite, as transparent as pot-metal glass."*

In the older glass-paintings, the lead, used to hold together the different pieces, was ingeniously constructed so that it should form a strong black boundary to each subject represented, and thus become an essential part of the composition where strong colour could only be used, and shadows rarely, if at all, appeared. The author just quoted observes, that "the existence of the *yellow stain* in a glass-painting is a proof that it is not earlier than the fourteenth century. In like manner, a glass-painting which exhibits *stippled shading* or ruby glass, having some of its coloured surface purposely abraded, may be pronounced not to be earlier than the fifteenth century. Again, the use of enamel colours marks a glass-painting as having been executed after the middle of the sixteenth century, while the trifling circumstance that the glass has been originally cut with a diamond, will denote the work is not earlier than the seventeenth century."

The ordinary enamel glass-paintings of the fifteenth century, devoted to historic subjects, rarely display more than different tints of brown, heightened by bright yellow stains, they being regularly painted pictures on a plain untinted surface of glass, the outlines of the figures being generally strongly defined by lines which supply the place of the older leads, and thus gave the painter scope for greater delicacy of execution and the power of rivalling the painter, with the additional advantage of greater transparency. Some of the works of the glass painters of the seventeenth century are remarkable for their beauty of design and power of colour, particularly those who practised in the Low Countries, and the windows at Gouda in Holland,* and those at Liege† in

* *An Inquiry into the History of Ancient Painted Glass*, especially in England, with practical hints on Glass-painting by an Amateur (Mr. Winston). 2 vols. 8vo. Oxford, 1847.

* See Weale's magnificent work, *Certain Works of Early Masters in Christian Decoration*, where we are told that these windows are so beautiful in themselves, and so highly appreciated, that it has become a proverbial expression to characterise any perfect artistic work, "*Het is as der glazen*" (it is like the glass!)

† In the church of St Jaques. They rival the Gouda windows, being most elaborate in design and brilliant in execution. The cano-

Belgium are almost world-renowned. In our own country we possess some very remarkable specimens, particularly in King's College Chapel, Cambridge; Fairford Church, Gloucestershire; and St. Margaret's Church, Westminster.* In the seventeenth century the Art declined. One of the most remarkable revivals occurred in the eighteenth, when Sir Joshua Reynolds was commissioned to design and superintend a window for New College Chapel, Oxford. It is an elaborate and ably designed work, but so completely inferior to ancient glass in richness of colour and brilliancy of effect, that it only affords another proof of the futility of any genius when once misdirected. It is thin, poor, and flat, and may be successfully rivalled by inferior works which display a knowledge of the true appliances of the art of glass-painting, and its peculiar power in obtaining certain prismatic effects.

GLAZING is that part of the practice of oil-painting which consists in the application of an extremely thin layer of colour over another, for the purpose of modifying its tone. It has been practised from the earliest times of painting, and it is said of Apelles, that he used to glaze or tone his pictures with a transparent varnish of a dark tint. The pigments employed are generally transparent, although, in some instances, such as in the representation of clouds, dust, smoke, &c., opaque pigments are admissible when mixed in minute quantities with a large proportion of oil. By GLAZING, the painter can produce certain effects, such as transparency and mellowness, impossible with the aid of solid pigments alone, the intention being to give a natural and agreeable harmony and mellowness to the execution of a picture, such as would be produced by a coloured varnish. The colour employed in GLAZING should be of a darker tint than the solid pigment over which it is laid. GLAZING formed a very important part in the practice of the Venetian school, and in those derived from it. Those who paint *alla prima* can produce the desired effect without glazing.*

In ceramic manufactures, the glaze is the transparent coating which covers the surface of pottery, and is composed chiefly of lead and silex.

GLOBE. When held in the hand of figures of the Deity, it denotes power over the world terrestrial and celestial. In the hand of a sovereign, it denotes worldly power. It is the attribute also of St. Dominic, who is sometimes represented with a dog by his side setting fire to it.†

GLORY. The radiation round the head or figure of a deity, saint, or angel; as well as the sacred emblems. (See NIMBUS, AUREOLE, &c.) The Eastern nations use it also to glorify representations of warriors, heroes, and great kings.

GLOVES. These hand-coverings were known to the ancients, and called χειροθήκη by the Greeks, literally *hand-coverers*. The Romans termed them *chirotheca* and *manica;* they were made without separate fingers, the thumb only being free. In Europe they were similarly constructed and sparingly used. In the fourteenth century we find them divided into fingers when worn by the rich, and reaching invariably beyond the wrist, where they were made wide. They were indicative of rank, and made part of the ceremonial costume of an ecclesiastic in full pontificals, when they were decorated with jewels on the back. Similar costly gloves belonged to the state of royalty in the coronation ceremonial. In the time of

pies and enrichments in the later style of the *Renaissance* are particularly good.

* The latter was originally intended as a present from the magistrates of Dort to King Henry VII., but the king dying before its completion, it came into possession of the Abbot of Waltham. At the dissolution of monasteries it passed into various hands, and ultimately to General Monk, who for a long time concealed it under ground, afterwards placing it in his chapel at New Hall, from whence it was restored to Westminster.

* See Mrs. Merrifield's *Ancient Practice of Oil Painting, &c.*

† See an account of that saint, p. 154

Elizabeth they were made of silk and perfumed, and frequently given as presents on great occasions. It was customary for lovers to wear them in the hat, as favours from a mistress. They were often elaborately ornamented with needlework, and spangled, and edged with lace and coloured ribbon. Knitted and machine-made gloves belong to a more recent period.

GLUE, COLLE FORTE (*Fr.*) This substance is prepared from the skin and tendinous parts of animals, preserved in a dry state in cakes. Dissolved in a proper proportion of water, it yields a jelly-like mass, called *size*, which is employed as a vehicle in distemper-painting.

GLUTEN. *In Wax-Painting*, the name given to the compound of wax, elemi resin, or copal, with the essential oil of spike or lavender, with which the pigments are mixed.

GLYPH. (*Gr.*) The flutings or perpendicular channels cut as an ornament upon portions of the Doric frieze.*

GLYPHOGRAPHY. A kind of engraved drawing, produced by etching in a soft ground upon metal, and taking a cast therefrom by the aid of the electrotype, which produces a raised line like a woodcut; or else by corroding the surface of the plate where the ground rests, and so obtaining a *relief* to the lines which were *incised* therein.

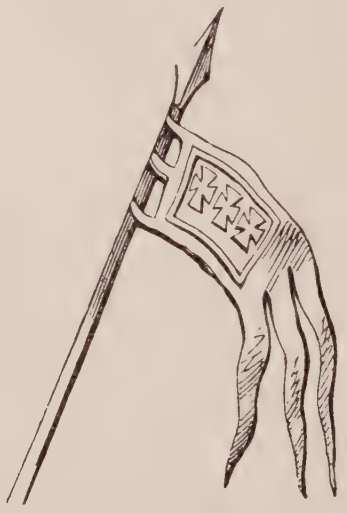
GLYPTOTHECA. (*Gr.*) A gallery for sculpture. The ancients were fond of such buildings; and Cicero has left a minute description of that formed by Verres (see GALLERY), which seems to have combined the attributes of the Pinacotheca also.

GOAT. This animal is used in Christian Art as an emblem of lust, and consequently employed by the old artists to express that detestable vice. Like similar emblems, it is usually placed under seats, as a mark of dishonour and abhorrence.

GOLD. This metal, which in purity and firmness surpasses all others, is employed both in the plastic arts and to a limited extent in painting. The most varied and beautiful objects extant are the vessels used in religious services; and as it was most properly employed in the sacred vessels and sanctuary of the old temple, so the chalices and tabernacles of the new dispensation, and the shrines of the saints, have been moulded of this precious metal; and in ecclesiastical ornament of all kinds, with its multiplied fibres, sometimes mingled with silk and purple, it enriches the sacerdotal vestments and the hangings of the altar.

GOLD signifies purity, dignity, wisdom, and glory, and it is used in painting for the *nimbi* which surround the heads of the saints; it also frequently forms the ground on which sacred subjects are painted, the better to express the majesty of the mystery depicted. It is a proper emblem of brightness and glory.*

GONFANON. A small flag attached to the pole of a lance. "It differs from a banner in this respect, that instead of being square, and fastened to a tonsure bar, the GONFANON, though of the same figure, was fixed in a frame made to turn



like a modern ship's vane, with two or three streamers or tails. The object of the GONFANON was principally to render great people more conspicuous to their followers,

* See DIGLYPH and TRIGLYPH.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

and to terrify the horses of their adversaries."*

GORGED. A term in heraldry, applied to any animal wearing a collar, which is sometimes in the form of a coronet.

GORGET. A metal covering for the throat, worn by an armed man, to protect the juncture between the helmet and the breast-plate.

GORGONEION, GORGONEIA. Masks in relief, representing the Gorgon's or Medusa's head; one of the grotesque representations of forms of terror which occupied

a considerable rank in the plastic art of the Greeks. The filling up of a regularly circumscribed space was a law in relief. The mask was nearly the same in raised work that the herma was in regard to the round statue. Here also it was an architectonic purpose—the fixing of a countenance on a surface—that gave its origin to this form. Of this description was the GORGONEION fastened on walls and shields. They also fixed masks of Dionysius in this way on walls; and in this cycle of gods, from which the mask system chiefly emanated, they were careful to produce a regular oval form by suitable treatment of the hair and all kinds of ornaments.

GOTHIC. As a term in architecture, it is applied to the mediæval works, now more properly termed the *pointed* or *Christian* style. As a term in criticism, it is used to indicate anything in a barbarous taste.

GRACE. One of the attributes of beauty in animated beings, resulting from the manner of action and repose proper to each in individuals of healthy formation. Grace belongs especially to the human form, the movements of which are infinitely more varied and more delicate than those of any other animal; still we can easily recognise in the horse, stag, and other animals, a movement or carriage closely allied to grace. Every individual of good form, in whom no accident or bad habit has distorted the movements, possesses a natural grace; it proceeds not, as asserted by some writers, from a perfect union of the sentiments of the soul with the action of the body; it is the result of an *ensemble* of the motions, and resides in the transient or continued attributes, independently of the emotions.

GRADATION (SUBORDINATION). The separation of the parts of a whole from one another—namely, the height from the depth, the strong from the weak, the heavy from the light, the near from the distant, and the simple from the elaborate. If contrast be not arrived at in a work of Art, the artist, in order to acquire a just gradation, needs a wise economy of the means under his command; but this cannot be learned, it depends upon the taste and right feeling of the artist; yet the impression a work of Art makes rests wholly upon a just gradation or subordination of its parts, for the want of which the most beautiful and tasteful execution cannot compensate, and without which the work becomes monotonous. We will take as an example of gradation, the arrangement of rooms in a palace. We enter a simple vestibule, and pass thence to the ornamented ante-chamber; next, we see the beautiful reception-rooms; and beyond these we find splendidly-decorated apartments. Without this gradation, no growing impression would be made upon our feelings. *In Architecture*, gradation goes hand in hand with the rules for proportion and perspective; *in Painting*, gradation of colour and light is needed to express depth and relief, to define distances, and to show the state of the atmosphere.

GRANDE-GARDE. (*Fr.*) A term for

* Sir H Nicolas. AILETTES were sometimes called GONFANONS.

a piece of plate-armour, used in the tournament as an extra protection for the left shoulder and breast. It was screwed to the breast-plate, and allowed little or no movement to the left arm, being only used on horseback, in "jousts of peace."

GRANGER SOCIETY. A society so named, after the great writer on biographical portraiture, Samuel Granger. It was instituted in 1842, for the purpose of publishing a series of ancient English portraits and family pictures hitherto unengraved; the plan of action being a subscription among the members of one guinea a-year, for which each member was to receive a copy of each print published, the number so published depending on the quantity of subscriptions received. Some exceedingly interesting full-length portraits were published; but after about three years the society ceased to exist, owing to the small number of members secured to carry out so expensive a thing as elaborately-executed copies of old pictures.

GRAPHITE, PLUMBAGO, BLACK LEAD. Carbon, in a nearly pure form. It is well known under the title of black lead, although there is not a particle of lead in its composition. It is extensively employed in making the so-called black lead pencils.

GRAPHIUM. (*Gr.*) A pointed implement for writing on the wooden wax-covered tablets used by the ancients as memorandum-books, or writing-books in general. The incised line produced by this instrument has rendered the term familiar to modern ears, when connected with terms for various branches of Art—as chalco*graphy*, zinco*graphy*, &c.

GRAY is compounded of black and white in various proportions, or of the three primary colours—red, blue, and yellow. According to the predominance of either of these, there are produced blue grays, purple grays, green grays; but when the red or yellow predominate, there are produced the various hues of brown.*

GRAVER. The tool used in the practice of the art of engraving. It is sometimes termed *burin*.†

GREAVES. (*Lat.*) Part of the armour worn by the ancients, consisting of a protection for the legs, made of bronze, brass,

silver, or gold, lined with some soft material. They were fitted with great exactness to the legs, and fastened sometimes with straps and an ancle-ring, and richly ornamented and embossed. GREAVES‡ are worn by the modern Greeks, but made of soft materials, such as velvet, ornamented with gold, and secured to the legs by hooks and eyes. The GREAVES worn by knights in the middle ages were shaped like the antique, and buckled across the back of the leg; they were sometimes made of *cuir-bouilli*, and ornamented by stamped patterns and gilding.

---

* See Hundertpfund's *Art of Painting restored to its simplest and surest Principles*. London, 1849.

† See that word.

‡ Our engraving exhibits a remarkably elaborate and beautiful one, found in the ruins of Pompeii.

GREEN. A secondary colour, compounded of the primaries blue and yellow: if the blue predominates, the compound is a blue-green; if the yellow predominates, it is a yellow-green, or a *warm-green*. GREEN, in blazonry, *sinople*, signified love, joy, and abundance. Among the Greeks, green symbolised victory, and among the Moors it had the same signification; it also designated hope, joy, youth, and spring (the youth of the year), which gives the hope of harvest. The emerald may be taken for the standard of this colour, as used in church ornament. In Latin it is called *viridis*, and sometimes *prasinus*. Green signifies of itself bountifulness of God, and in moral virtues, mirth, youth, and gladness. The green field is the emblem of felicity and prosperity to perpetuity, and is the symbol of the resurrection.

GREEN PIGMENTS are derived chiefly from the mineral world, and owe their colour to the presence of copper. Among the most valuable to the painter are malachite or mountain green, terra verde, Veronese green, native carbonate of copper, cobalt green, and chrome green. The only vegetable green is *sap green*, which is employed occasionally in water-colour painting. The greens used by the ancients were *appianum*, *creta viridis* (Veronese green), *theodotion*, *chrysocolla* (malachite), and *verdigris* (acetate of copper).

GREGORY, St., THE GREAT. The last Pope who was canonised. The events of his remarkable life are well known, and his great popularity has caused them to be a prolific source of subjects for the painter. He usually wears the tiara as Pope, and bears the pastoral staff, seated on a throne, holding in one hand a BOOK (his homilies), and with his peculiar attribute, a dove, resting on his shoulder, or hovering over his head. The subjects most frequently represented in works of Art are—"The Mass of St. Gregory," in which the Saviour appears to him with the attributes of the Passion surrounding him; "The Supper" of the saint; "St. Gregory releasing the soul of the Emperor Trajan;" and "The Miracle of the Stigmata."

GREYBEARD. A name applied to stone-ware drinking-jugs, commonly used in the sixteenth and seventeenth centuries, and which had a bearded face in relief upon the upper part of the spout. The term is still applied in Scotland to a large spherical vessel for holding liquors.

GRIDIRON. Is the emblem of St. Laurence, who suffered martyrdom by being broiled to death on one. It is also an attribute of St. Faith, who was similarly tormented; and of St. Vincent, who was partially roasted on one covered with iron spikes.

GRIFFIN, GRYPHOS. A fabulous animal, usually represented with the body and legs of a lion, and the head and wings of an eagle, signifying the union of strength with agility. The figures of griffins were frequently used as ornaments in works of Art, the earliest instance of which we have

any record is the bronze Patera which the Samians ordered to be made about B.C. 640. The GRIFFIN is employed as an emblem of vigilance, and is met with in tombs and sepulchral lamps, in significance of the act of guarding the remains of the deceased. As an attribute, it signifies the destroying power of the gods.

GRINDING OF PIGMENTS. In oil-painting the pigments are generally ground in poppy or nut oil, as they dry the best, and do not deaden the colours. If these oils be not in the purest state, bright and clear, or if they be rancid or rendered impure by mixture with other oils, they will turn yellow on the painting, deaden the

colour, and dry with difficulty. A good oil ought to be so dry in five or six days, that the picture can be repainted. Formerly it was the custom for each master to prepare the pigments in his own studio, and the first occupation of the pupil consisted in washing and grinding them, by which much practical acquaintance with the qualities of pigments was acquired, the proper oils with which each should be ground, the composition and properties of varnishes, &c.; but, since the time of the Caracci, instruction has taken a higher direction, and the knowledge of this mechanical part of Art has been neglected by the artist, who is content to obtain from the colourman all the *matériel* of his Art ready for use; it cannot be denied that the painter is a loser by this practice. A mere glance at the list of pigments prepared for sale will serve to convince any intelligent mind that a very large proportion of them are merely "made to sell," and the tyro is confounded at the first step with the wealth of his colour-box. Besides, many of the pigments are sold in a *ground* state, which cannot be found in a *dry* state; all such are empirical compounds. A practical examination (such as *grinding*, &c. would ensure) of those pigments which are truly indispensable to the painter, would reduce the number so much, that the earnest and industrious artist would willingly undertake the labour of preparing them for his own use, and thereby acquire a command over his materials that would impart a certainty and force to his execution, and fully compensate him for his pains.

GRISAILLE. (*Fr.*) In grey. A style of painting employed to represent solid bodies in relief, such as friezes, mouldings, ornaments of cornices, bas-reliefs, &c., by means of grey tints. The objects represented are supposed to be white; the shadows which they project, and the lights, from those most vividly reflected to the least, are properly depicted by the various grey tints produced by the mixture of white with black pigments, or sometimes by brown. Many painters make the *frotté*, or first sketch of their pictures, in a brown tint, to which the term *en grisaille* is sometimes misapplied.

GROLIER SCROLL. An ornamental scroll embracing curved lines, half-circles, and angles, and greatly resembling the "strap-work" of the sixteenth century, except in the addition of foliations. The ease with which it could be adapted to all ornamental purposes soon made it abundantly popular. It obtains its name from the Chevalier Jean Grolier, one of the four treasurers of France (who was born 1479), he was a great lover of books, and adopted this style of decoration for the sumptuous bindings with which he enriched them, and which he is said to have designed himself in moments of leisure. So remarkable are they for the taste and care bestowed on them, that a book intrinsically worth five shillings has fetched at a sale more than forty pounds.

GROTESQUE (*Ital.*) Fanciful or absurd; composed of heterogeneous or ludicrous parts. The term is said to have originated in Italy, upon the discovery of some whimsically designed paintings in the artificial caves of Roman houses, which were imitated in the grotto decorations of modern villa residences.

GROUND. The first layer of paint placed upon canvas previous to the commencement of the artist's work on a picture. The substratum of house painting. The lowest part of a work in relievo.

GROUND-PLAN. A representation to a given scale of the various apartments and general arrangement of a building or place.

GROUNDS, OR PRIMING. The substance with which the canvas and panel are covered to render them fit for painting on. Grounds are either absorbent or non-absorbent. Absorbent grounds are prepared by mixing chalk or plaister into a paste with animal glue, or flour paste. The non-absorbent grounds are covered with oil-colour; as the canvas is usually bought ready prepared for use, the artist

is seldom called upon to prepare his own grounds, unless he wishes to experiment. Much diversity of opinion has been held respecting the proper *colour* of grounds; but as they must more or less affect the colours of the various pigments applied over them, they should be selected with reference to these latter. The consideration of this important subject involves a knowledge of the principles of the method of painting with *opposite* colours.* By the old painters, gold grounds were used. Much of the brilliancy of the Flemish pictures is thought to be due to the employment of white GROUNDS.

GROUP, GROUPING. The union of several figures, or of various material objects placed in contact with each other, for the purpose of forming a single mass; such, under picturesque relations, is the *motif* of the formation of groups. If the action permit the characters to be dispersed, the artist endeavours to bring them together and to form groups of two, three, or of a greater number of figures, by which the view is limited, and the attention of the spectator concentrated upon the most important point. Grouping gives to the painter masses varied in extent and form, and the figures of larger size than they could be if each were depicted separately. It is necessary that the figures comprised in a group be subordinate to each other, that those which are most important in the action are also the most prominent, and which call the attention to the place which they occupy in the group by the attitude, light, development, &c. The pyramidal arrangement is considered the most favourable in grouping; the middle point, in which the spiritual significance is concentrated, is thus rendered more prominent by greater dimensions. Among the Greeks this form was used for the pediments of temples, with the figures far apart; but even the more crowded groups of later Art present this pyramidal fundamental form. In order to attain the necessary unity, the principal figure was raised, in proportion to the subordinate, beyond the natural proportion. The symmetrical arrangement of the figures on the right and left, was, in the antique style, mere stiff regularity; improved Art admitted of freer alternations, and by combining the individual figures into subordinate groups, introduced more variety of interest. In the group, especially when it exceeded two figures, the statue approached the basso-relievo, inasmuch as all the figures usually stood in a vertical plane, in order to be unfolded in complete view for a particular point, and at the same time that no considerable part was left vacant, they were nevertheless not concealed by the limbs.—Müller's *Ancient Art and its Remains.*

GUAZZO. (*Ital.*) A hard and durable kind of distemper painting used by the ancients, the vehicle or medium consisting of egg, gum, or glue, which resists the action of damp of all kinds, and preserves the colours very completely; its nature also gives the artist the power of using a very solid *impasto* for his effects.

GUDULE, ST. The patroness of Brussels, who is generally represented carrying a lanthorn, containing a light which a demon tries to extinguish, in accordance with a legend similar to that of St. Genevieve.

GUERIDON. (*Fr.*) A carved and gilt stand for lamps or flowers. Such stands were much used as decorative furniture in the seventeenth and eighteenth centuries. They were a reproduction of the antique candelabra adapted to modern usage.

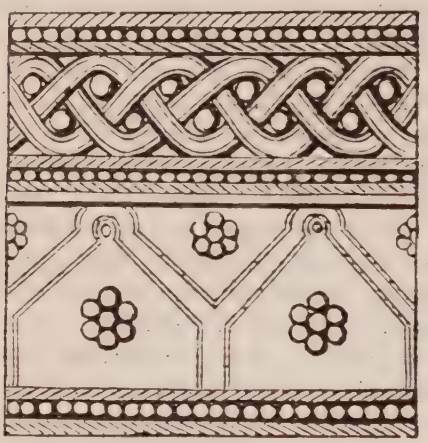
GUIDON. (*Fr.*) A flag resembling a banner in form and emblazonment, but one third less in size than that, and generally having the end rounded off. It was

* See the chapter on "Grounds," in Hunderptfund's *Art of Painting Restored:* also the chapter on the "Preparation of Grounds," in Mrs. Merrifield's *Ancient Practice of Oil Painting.*

the standard of a company of soldiers, and borne by their cornet.

GUIGE. (*Fr.*) The strap of leather by which the shield of a soldier was suspended from the neck, when not in an encounter.

GUILLOCHE. Guillochis. (*Fr.*) A kind of ornament composed of undulating lines, and parallel in their contours to each other. It is seen in the upper portion



of this ornament, engraved from a bronze vessel in the *Museo Borbonico*.

GUIMET'S ULTRAMARINE, French Ultramarine. A factitious pigment of a fine azure blue colour, a compound of alumina, soda, sulphur, and a trace of iron, offered as a useful substitute for the more costly ultramarine. It is not, when properly prepared, deficient in any of the good qualities of the *lapis lazuli*, and for the artist, as well as for purposes of decoration, answers every purpose. It is a valuable addition to the palette, being transparent and durable.

GULES. The heraldic term for red, derived from the Latin *gula*, the throat; or the Arabic *gule*, a rose.

GUM ARABIC dissolved in water constitutes the well-known vehicle in water-colour painting—gum-water. It should be made of the cleanest and whitest pieces picked from the mass, and when dissolved, strained through muslin, and a small portion of white sugar-candy added to prevent its cracking or scaling when used.

GUMPTION. *Syn.* Magilp.* This elegant and expressive name is applied to a nostrum much in request by painters in search of the supposed "lost medium" of the old masters, and to which they ascribe their unapproachable excellence. Notwithstanding the favour with which this compound is regarded, it has never been known to accomplish the desired object; nor can any rational mind be deceived into the delusion, that it was any such trifle as a *medium* that could impart those fruits which are due only to genius and well-directed industry. The old masters were not mere painters; they were, for the most part, men possessing highly cultivated minds, and truly devout; who would have achieved greatness in any other vocation. The formula for preparing this medium, gives a mixture of drying linseed oil and mastic varnish, which *gelatinises;* or simple linseed oil and sugar of lead.

GUN. This implement, originally termed "hand-cannon," came into use in the fifteenth century, the earliest notice thereof being at the siege of Lucca, in 1430, and described by a contemporary writer as "a club, to which was affixed iron tubes, which, being filled with sulphur and nitre, by the force of fire emitted iron balls." They were quickly adopted in other parts of Europe, and were common in England before the middle of the century. Two "hand-gunnes" are noted as costing four shillings, in a roll of expenses of the castle of Holy Island, Durham, in 1446; and when Edward IV. landed at Ravensburg, in 1471, he was attended by 300 Flemings, armed with "hand-gunnes;" they had no triggers, but were fired by a match applied by hand

* Ingenuity appears to have exhausted itself in supplying names to this panacea for imbecility. In the different treatises on painting and in the colourmen's catalogues we find it thus variously named. The list is too curious and significant to be omitted:—magelp, magelph, magilp, magylp, magylph, megilp, megelp, megylp, megylph, macgelp, macgelph, macgilp, macgilph, macgylph, macgulp, magulp, megulph, mygelp, mygelph, mygilp, mygilph, mygulp, mygulph, **Gumption!**

GUTHLAC, St. A holy hermit, who died in 714, in the swampy island of Crowland, in Lincolnshire, where a celebrated monastery was afterwards founded to his memory. He was reported to have been much tormented by demons, whom he is sometimes represented as punishing with a scourge, or as putting to flight; or submitting to their molestations, while angels console him.

GUTTA. (*Lat.*) A long-necked vessel, generally of glass, with a small globular base, to hold precious oils or perfumes, and so named from its resemblance to a tear; and sometimes, in catalogues of antiquities, described as *tear-shaped vessels*. The name is also applied to the golden drops at the angles of the chlamys, employed to keep the ends of that part of the garment pendant, and closer to the person. (See cut to Chlamys.) *In Architecture*, it is used to designate the conical-shaped ornaments under the triglyphs of a frieze. (See cut to Metope.)

GUTTÉ. (*Fr.*) An heraldic term, used to designate a shield or charge covered with drops, after the manner of the hearse-cloth, or hangings of a funeral-chamber.

GYMNASTICS. (*Gr.*) Public athletic exercises and games constituted that phase of Grecian life which was most completely reflected in Art, on account of the natural affinity in which it stood to sculpture. From this source, as well as from relievos, vase paintings, and gems, a very complete cyclus of representations can still be composed; and these also certainly enable us to penetrate deeper than has hitherto been done into the *gymnasia*, or methods and artifices of the ancient corporeal exercises. Short curling hair, robust limbs, a powerful development of form, and comparatively small heads, characterise the entire class of gymnasts; the bruised ears and prominent muscles distinguish in particular the boxers and pancratiasts. It was a leading aim with ancient Art to represent, with perfect truth, the particular form of body and characteristic motions belonging to the different kinds of combat, and these were also indicated in the statues erected in honour of the victors; but the Athletes were also sculptured as frequently in actions which were common to all—such as the anointing the body, praying for victory, encircling the head with the victorious fillet, and very often in quite a simple and tranquilly firm posture. These statues, which some time ago often received false names (for example, *genius præstes*), for the most part held garlands in their hands; palms also served, as in Hermes, to point out their significance. Amidst the numerous figures which appear, particularly in vase paintings, as superintendents of the exercises, we may chiefly expect to find the *aliptæ*, or teachers of gymnastics, whose fame was intimately bound up with that of their pupils.

GYPSUM, Plaster of Paris. A sulphate of lime, found in large quantities at Montmartre, near Paris. It is extensively employed in the Arts for making moulds, taking casts, &c. It is rendered much harder by the addition of a small portion of *silicate of potash*, or soluble glass.

The Art of making fluid plaster and images of that material is very ancient, and is named by Pliny* as practised by the artists of his day. Such works are of too fragile a character to have reached our own time, except in rare instances. Some have been found in ancient Cilicia;† they consisted of small figures cast in a mould, like those vended by the modern Italian image-men,‡ and were of fine plaster, made from calcined gypsum or alabaster, and were believed to have been made about 150 years B.C.

HABERGEON. A soldier's outer tunic. (See Haubergeon.)

* Nat. Hist., lib. xxxv. p. 153, who says:—"Hominis autem imaginem gypso e facie ipsa primus omnium expressit ceraque in eam formam gypsi infusa emendare instituit Lysistratus Sicyonius, frater Lysippi, de quo diximus."

† They are described in Mr. Barker's *Lares and Penates; or, Cilicia and its Governors*. London: 1853.

‡ The antique name for these workmen was *gypsoplastes*.

HABIT, Monastic. The different monastic orders are distinguished by the colours peculiar to each, the knowledge of which is important to the artist. The Benedictines wore *black*, the Dominicans *black* mantles over *white* tunics. *Black* was also worn by the Augustines, the Serviti, the Oratorians, and the Jesuits. *White* over *black* was worn by the Carmelites and the Præmonstratensians. *White* is worn by the Cistercians, the Port Royalists, the Trappists, the Trinitarians, and the Camaldolesi. The original colour of the Franciscans was *grey;* the reformed Franciscans wore the *dark brown* tunic.*

HAIR. Among the ancients, from the earliest times, the hair of the head was an object of especial care and attention. Among the Greeks, it was at first worn long by adults; boys, especially those of Sparta, until the age of puberty, wore their hair cropped close. At a later period, it was customary for men to wear their hair cut short. The Athenian custom was the opposite of the Spartan; the hair was worn long in childhood, and cut upon arriving at manhood. The cutting of the hair was an act of solemnity, and performed with many ceremonies. In works of Art, the *ephebi* (youth who had attained the age of eighteen) and the *athletæ* are always represented with short hair. Among the females, it was the custom to confine the hair with a band, or with net-work, sometimes richly ornamented with gold and other metals, examples of which are seen in the paintings found at Pompeii. In other representations, we find the hair enclosed in a kind of bag, made of various textile materials. The colour most prized was *blonde*, although *black* was the most common. In times of mourning, the hair was cut short.

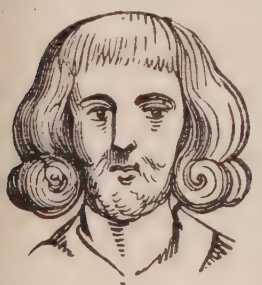
This apparently unimportant portion of fashion—the dressing of the hair—is, however, of extreme moment to the artist and the antiquary, as by a knowledge of its peculiarity he can detect the age of a statue, and frequently the person it represents. "All the Greek divinities are distinguished by a characteristic *coiffure*, modified in some respects as the arts progressed, but never altered in character from the original model, so that any person tolerably conversant with the works of Greek Art may almost invariably recognise the deity represented from the disposition of the hair." * Thus, the hair of Jupiter rises from the forehead to fall back in long wavy locks on each side the face; Apollo has the long locks twisted and tied over the head, and flowing down the neck and shoulders; Mercury has close curly hair; Hercules, thick close curls, like a lamb's fleece; Juno has the hair parted in front, and falling in dignified locks; Venus has hers gathered in a simple knot behind, &c. &c. The Roman ladies dressed the hair with great simplicity in the early times of the empire; but in the latter days of Roman luxury varied and intricate modes of hair-dressing were continually adopted, particularly in the reigns of Augustus, Claudius, and Hadrian; indeed, the monuments of the latter period may be readily identified by the laboriously-constructed and exaggerated *coiffure* adopted by the ladies. Gold-dust was frequently used to heighten its effect; and as luxury increased, so did the cost and care of the ladies in hair-dressing.

The barbaric nations delighted in the profusion of their locks, particularly the Germanic and northern tribes; and in their graves it is usual to find ornamental combs buried with the deceased, as a most valued possession. The early Britons were noted for their long bushy hair; and the ancient Irish cherished the "glibbes" or matted locks which fell upon their shoulders. The Saxons, particularly, prided themselves on their light-coloured flowing locks; and so did the Danes, who bestowed much care in combing and arranging them; it is recorded of one warrior, who was about to suffer decapitation, that his last request

* See Mrs. Jameson's *Legends of the Monastic Orders.*

* Smith's *Dictionary of Greek and Roman Antiquities.*

to the executioner was neither to allow his hair to be touched by a slave, nor stained by his own blood. Harold Harfagre obtained that cognomen from his "fair locks;" and the old northern poets seem almost to confuse the sexes when speaking of a man as "beauteous in his locks." The Normans wore the hair long, the ladies encasing it in silken nets, or entwining it with ribbons, allowing it to reach to the ground. In the thirteenth and fourteenth centuries, it was worn by men very thick, and curled at the sides (Fig. 1) in a very peculiar manner; the ladies generally confining theirs in a golden caul of net-work, or allowing it to flow freely, confined by a band across the head, except for a short period, when they dressed it like great horns upon the forehead. In the fifteenth century, men cut the hair closely; and during the reign of Richard III. they cropped it round the face in a very peculiar way (Fig. 2). The two engravings will serve to show how accurately periods may be indicated by the style of hair adopted. During the sixteenth century, it was again worn long, and one lock cherished *uncut*, and termed "a love-lock," which hung below the waist, decorated with ribbons. Queen Elizabeth introduced a most elaborate style of decorating the hair with jewels, ribbons, and feathers—a fashion continued in the succeeding reign. The Puritans rigidly cropped the hair; hence the term "round-head." With the Restoration, flowing curls came; and were succeeded by a variety of styles, which it would occupy a volume to describe.*



1.

2.

* For further information of a more detailed kind, and many illustrative engravings, see Fairholt's *Costume in England, &c.*

HAIR PENCILS, or *brushes*, are made of the finer hairs of the martin, badger, &c., for the purposes of the artist; or of the swine, hog, &c., for coarser work. They are mounted in quills or tin, according to their size, or the use to which they may be appropriated. A perfect pencil should swell all round from the base, and diminish upwards to a fine point, which should be solely produced by the tapering of the tips of each hair toward the centre; the entire form taking a conical shape.

HALBERT. A weapon formerly much used by soldiers, which consisted of a pole about five feet in length, surmounted by a head of steel, partly crescent-shaped; it derives its name from the German words *alle-barte* (cleave-all), which sufficiently indicates its use. It is first mentioned in the reign of Edward IV., but the pole-axe was in use long prior to that period,* and may be considered as the prototype of this weapon, which took a great variety of fan-

1. 2.

* Our cut exhibits two of the many forms, ornamental and otherwise, adopted for the halbert. Fig. 1 is a plain halbert of the time of Henry VII. Fig. 2 an ornamented halbert of the time of Henry II. of France.

siful forms, was occasionally decorated with gilding, the blade being frequently perforated with ornamental devices. It ultimately became a mere decorative weapon, to be used for display in public ceremonials, and as part of the paraphernalia of home-troops, or palatial guardsmen.

HALF-TIMBERED. An architectural designation for a style of decorative house-building extensively practised in Europe in the sixteenth and seventeenth centuries; the foundations and principal supports were of stout timber, and all the interstices of the front of the building filled in with plaster, sometimes ornamentally moulded, the beams being frequently richly carved and stained, giving a singularly picturesque character to the whole.

HAMMER-BEAM. A beam in Gothic architecture which projects from the wall, and forms a sort of bracket support for the tie-beams of an ornamental roof. Hammer-beams never extend across an apartment; and their ends are commonly decorated with carvings, very frequently representing angels bearing emblazoned shields.

HAMPTON COURT GALLERIES. The old palace at Hampton Court contains one of the few public picture galleries of England. It is open every day of the week except Friday (and including Sunday), from the hours of ten in the morning till six in the evening, from the 1st of April until the 1st of October, and the remainder of the year from ten until four. The collection is of a very heterogeneous character, and is chiefly remarkable for the ancient portraits it contains, and the cartoons by Raphael. There are some historic pictures which are very remarkable, such as the "Embarkation of Henry VIII. at Dover, 1520," and the "Meeting of Henry VIII. and Francis I. in the Field of the Cloth of Gold," the "Battle of Spurs," "King Charles II. departing from Holland," &c., &c. The portraits number among them many very fine Holbeins, particularly a youthful portrait of Henry VIII., the most agreeable and beautiful of any he painted; the Princesses Elizabeth and Mary when young, are remarkable for the clearness and power of handling possessed by the artist; a curious full-length of the poetic Earl of Surrey; the king's jester, Will Sommers; and many others of that time. Of Queen Elizabeth there are several curious portraits by Zucchero, Lucas de Heere, and Mark Garrard. Sir Antonia More, Mytens Van Somer, Janette, Cornelius Janssen, and other portrait painters of the period, are well represented by their various works—many remarkable for artistic feeling, and all for a truthfulness which stamps their pictures with indelible interest. Vandyke, Rubens, and Gerard Honthurst, are also seen favourably; while Lely and Kneller shine to such advantage in the delineation of the beauties of the Courts of Charles II. and William III., that their powers are nowhere so well displayed as here. Independently of the portraits, there are many other pictures scattered through the rooms which are excellent examples of the ability of the respective artists, and which would show to greater advantage unmixed with the inferior works by which they are surrounded.

The great feature of the collection, however, is the world-renowned cartoons by Raphael, which he designed on paper for Leo X., as patterns for tapestries to adorn the Palace of the Vatican, and to be exhibited in St. Peter's on a few great feast days during the year. These cartoons, after being cut up at Brussels for the use of the tapestry workers, appear to have been neglected until the time of Charles I., who purchased them, either at the instigation of Rubens, or the Duke of Buckingham. When the remarkable collection of works of Art formed by Charles I. was scattered by the civil wars, those cartoons, which that king had obtained chiefly to improve the manufactory he had established for making tapestry at Mortlake, were found packed carelessly away, and would have been sold with the rest had not Cromwell

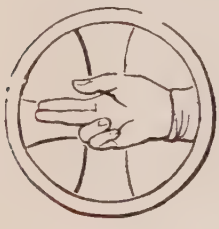
secured them for £300, intending to retain them for the same purpose, but the civil wars hindered this from being effected. At the restoration of Charles II., that degenerate monarch sold them to the French Ambassador; Lord Danby however interfered, and prevented their leaving the country. They were, however, totally neglected; the pieces into which they were cut were stowed away in boxes, and in this wretched state they remained, until the attention of William III. was directed to them, who built the gallery at Hampton Court, from the design of Sir Christopher Wren, expressly to receive them. The liberality of the king was, however, not equalled by good taste, for he engaged a very bad artist, named Cooke, to *restore* the injured pictures, and paid him a miserable sum for doing it. The "talent" displayed may be judged from the fact of Cooke having copied them anew for the Duke of Marlborough, himself a miserable judge of Art, and yet he was so disgusted with them that he consigned them to a garret at Blenheim. Walpole has well observed of William III.: "His majesty patronised neither painters nor poets; he fought battles, and not sought artists to commemorate them." He could understand the fame of the cartoons, and the regal credit of possessing them; he was willing to locate them properly for this purpose; but he tacitly allowed Cooke to put himself in the place of Raphael, and "restore"—bedaub and destroy—the divine master's work.

It is the custom for most writers to launch into heroics when describing the cartoons at Hampton Court—to assert that as they now exist they are the noblest works of Art the world possesses, and that the fortunate spectator is to do no more than loudly admire. The truth is, we look upon very little of Raphael's work except the noble design (and that has been occasionally tampered with), the rest has been marred by Cooke's repairs. This is so visible that the merest tyro in Art, unblinded by prejudice, would be ashamed of owning the "divine" works; and any one who studies the fine cartoon of the "Murder of the Innocents," by Raphael, in our National Gallery, will at once see the mischief which has been done by the "restorations," and how very much superior it is in colour, drawing, and all the requisites of high Art to those of Hampton Court. It is, in fact, totally different in all the essential qualities which constitute greatness. Cooke repainted them without knowledge or taste, and without any reference to the original design when portions had been lost, as in the case of the "Death of Ananias" and the "Miraculous Draught of Fishes;" in the latter, the Saviour's robe, originally crimson, is now white, though the red shadow on the water still remains. In the "Beautiful Gate," the old man's head, over the figure of St. John, whose forehead was wrinkled by age, has had these wrinkles converted into a broad fillet over the entire forehead, for which they were mistaken by Cooke. The "Death of Ananias" was in so fragmentary a state, that nearly two feet of the upper portion has been lost altogether, and reproduced in a marvellously contradictory style to the original; and "St. Paul and Barnabas at Lystra" was similarly treated. The purest is "St. Paul at Athens;" yet all this work of Cooke's has been engraved and perpetuated as that of Raphael, without the slightest reference to the tapestries themselves, which have been constructed from these cartoons when in a perfect state, as Raphael designed them, and which are, therefore, the only exponents of his ideas in their original purity. Many portions of the cartoons at Hampton Court display his power, and generally they denote his wonderful design; but no educated eye can look with any other feeling than disgust at the daubs which cover his work, and destroy the proper contemplation of their beauty. Raphael re-coated by Cooke is the very converse of the fable of "the Ass in the Lion's skin."

HANAP. (*Ger.*) A covered drinking cup of metal with an elongated stem. The

German goldsmiths of the fifteenth and sixteenth centuries particularly excelled in their manufacture.

HAND. *In Christian Art* a hand is the indication of a holy person or thing, and frequently occurs in pictures representing martyrdoms, as extended from a cloud over a saint. M. Didron has engraved, in his *Iconographie Chrétienne*, a curious representation of the souls of the righteous in the hand of God, under the form of a group of tiny nude figures, grasped in a gigantic hand issuing from the clouds. A hand in the act of benediction is frequently met with in early Christian Art, and generally represents the Almighty Father. Previous to the twelfth century, the Supreme was always represented by a hand extended from a cloud, sometimes open, with rays proceeding from the fingers, but generally in the act of bene-



1.

2.

diction—viz., with two fingers raised and the rest open. The representation of the divine benediction is not the same with the Greek as with the Latin Church, nevertheless, we can easily discover the thought concealed under this double symbolic form. In the Latin Church the *index* and the *middle* fingers are extended, the two others are bent and shut against the palm of the hand; thus is indicated the three august persons of the Trinity, (Fig. 1.). The Greeks extend the *index*, bend the *middle*, crossing the thumb upon the *ring* finger, and bend the *little* finger, thus forming the four letters of the Greek alphabet which compose the monogram of Jesus Christ. The *index* finger represents the I, *iota;* the *middle* the ancient *sigma*, C; the *ring* and the *thumb*, the *chi*, X; finally, the *little* finger, the *sigma*, Σ.—ΙΣΧΣ (Fig. 2.). The hands of our Saviour, pierced, were frequently represented in sculpture and painting. The wound on the right hand is termed in old devotional books the *Well of Mercy*, and that on the left the *Well of Grace.**

HANDLING is the manner of execution by which the artist produces FINISH; it is the method of manipulation peculiar to each artist in the use of his pencil. The handling, or execution, of Rubens differs greatly from that of Rembrandt, or Teniers, or Guido, and it should differ with the same artist, according to the size, style, and treatment of the subject; still a broad and free method of handling is not incompatible with extreme delicacy.

HANGERS. The band or strap affixed to the girdle or belt, and to which the sword was hung. The sword so suspended was also termed a *hanger*.

HANGINGS. The term anciently applied to tapestry, as well as to the cloths of gold and needlework used to decorate the church.

HAQUETON, ACKETON. In armour, a quilted tunic or under garment of buckskin wadded with cotton, worn as a defence by those who could not afford hauberks, and by persons of distinction to protect the body from the pressure of steel harness, and sometimes in lieu of it by them also; it was ornamented by being stitched with silk and gold thread.†

HARD. This term, applied to a work of Art, designates that rigidity of drawing which characterises the works of the mediæval artists. It is also applied to colouring, when a want of softness and delicacy is apparent in a picture. It is generally used to designate a style which rejects the graces, and too rigidly adheres to the mere mechanism of Art.

HARDNESS. Want of refinement; academic drawing, rather than artistic feeling.

---

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

† See also GAMBESON, to which it assimilated.

HARE. This animal is sometimes introduced in the symbolism of the Church, to indicate timidity and innocence.

HARMONY. The principal means of producing EFFECT in works of Art. It consists in the unity, connection, similarity, and agreement of one part with another, under the relations of form, light, and colour. A perfect representation of the form of an object in nature is not sufficient; it must be in a good state of light and shade and colour before any drawing be made of it; and should it not be presented in that state, the deficiency must be supplied by the artist, according to his intuitive knowledge, or that which he may have acquired through study and practice. HARMONY proceeds from a succession of the same forms in different degrees of distinctness; every line is in harmony with another when it runs parallel with it, whether it is a straight or a waved line; the harshness of isolated forms may be reduced and harmonised with the whole, by their being hinted at, or faintly repeated in various parts of the picture. HARMONY OF CHIAROSCURO is where the lights and shades are of the same degree of strength throughout. HARMONY OF COLOUR is produced by the judicious tone of colours, which forms an agreeable repose, without a sameness of tints throughout a picture.

HARNESS. A term derived from the the old Anglo-Norman *harnies*, applied to armour or any defensive equipment.

HARP. An instrument of the highest antiquity; it is seen on the wall-paintings of Egyptian tombs,* and on ancient Greek monuments. The harp was sometimes much higher than the stature of the performer, and was placed on the ground. The trigonum, of triangular form, was held like the lyre in the hands of the musician. The number of strings to the harp varied: those of the Parthians and Troglodytæ had but four; those of the Egyptians, from four to twenty-eight. *In Christian Art*, a harp is the attribute of King David and of St. Cecilia. St. Dunstan is also occasionally represented with it.

HARPIES. Imaginary beings of the ancient Mythology, representing the storm winds, and inhabiting Hades, in company with the Furies. They are depicted with the heads, breasts, and arms of females; and the bodies, feet, and wings of vultures. They were the instruments of the Evil Fates, and are represented in the "Harpy Tomb," from Xanthus, now in the British Museum, as carrying off the daughters of Pandarus, as a punishment for his perjury.

HARQUEBUS. The cross-bow. (See that word, and also ARBALEST.) The present term is a corrupt form of the old Latin *arcubus*, in use during the middle ages.

HART, OR HIND. *In Christian Art*, the emblem of solitude and purity of life, and the attribute of St. Hubert, St. Julian, and St. Eustace. It was also the type of piety and religious aspiration.*

HASTA. A short spear borne by the Roman soldiery. Its form and use may be seen in our cut, which is copied from a

* Our cut is a copy of the painting in the famous tomb of Thebes, described by Bruce, and engraved by Rossellini.

* "Like as a hart panteth after the waterbrooks, so panteth my soul after Thee, O God." —*Psalm* xlii.

bas-relief on the Antonine column, Rome. The *hasta pura* was a headless spear, often

borne by Roman emperors on peaceful occasions, or represented on their medals, in token of their placidity; or borne by deities of bland intentions.

HATCHET. An axe used by the military, or by executioners. It is borne by the apostles Matthew and Matthias, as an emblem of their martyrdom.

HATCHING. The term applied to a series of lines placed closely side by side, to produce the effect of an uniform tint in engraving, and laid on by the strokes of the crayon or graver, at angles more or less acute, according to the degree of shadow. It is also used to produce some of the shadows in fresco-painting; and in MINIATURE it is very effective when well executed.

HATS. Coverings for the head and feet have probably undergone more diversity of shape than any other portion of our apparel, and have more especially determined the varying costume of different nations. *In Antiquity*, hats did not belong to the ordinary costume of life in cities; they denote rural, equestrian, and sometimes warlike occupations—as the κυνέη, which in Bœotia bore the form of a fir cone; in Thessalia, that of an umbrella; the *arcadian hat* is known by its very large flat brim; the *petasus* was especially worn by horsemen and ephebi, with the chlamys, in the form of an umbellated flower reversed (Fig. 1); the CAUSIA, which had a very low crown, belonged to the Macedonian, Ætolian, Illyrian, and also, perhaps, Thessalian

1.

2.

costume We may also mention the semi-oval sailor's bonnet, to which was given a very significant interpretation in Samothrace. The Phrygian cap (Fig. 2) is not unfrequently met with in Greek Art, in its simpler as well as more complex form. Coverings for the head and feet characterise grades of men or gods in antique costume, to trace the varieties of which is of importance, for the more accurate determination of heroic figures. HOODS are a most ancient covering for the head, and far more useful and convenient than the modern fashion of hats, which present a cumbrous, useless elevation, and leave the ears and neck completely exposed.*

HAUBERGEON. (*Fr.*) *In Armour*, a garment worn over the quilted gambeson or haqueton, and under the jupon.

HAUBERK, HALBERCUM (*Lat*) *In Armour*, a tunic of ringed mail, descending below the knees, with wide sleeves reaching a little below the elbow; being cut up before and behind, a little way, for

* The *felt* hats lately introduced, and, as we are gratified to perceive, likely to be generally adopted, are identical in form and material with the CAUSIA. This kind of head-piece has everything to recommend it—material, form, and colour—and, moreover, it is classic and picturesque. It is truly melancholy to reflect upon the singular tyranny that for two generations has inflicted upon an intelligent people so unsightly, uncomfortable, and altogether unsuitable a covering for the "seat of thought" as the modern hat. It has, in fact, nothing to recommend it; very little rough usage renders it shabby; rain spoils it; in crowded assemblies it is an incumbrance, always in the way, and a source of anxiety and annoyance to the wearer, while for artistic purposes it has to be studiously avoided. What can a painter or a sculptor make of a modern hat?

convenience in riding, thus it had the appearance of terminating in short trousers. It was introduced in the twelfth century,

and is supposed to have been invented in Germany. It is said that the name given to this vestment by the Normans originally signified a protection for the throat; but the term could only have been appropriate when the capuchin or cowl formed a component part of it.*

HAVERSACK. A soldier's knapsack, containing personal necessaries for a campaign. It is a corrupt form of the French term *havre-sac*.

HEAD. *In Christian Art*, the custom of introducing the heads of sacred personages within circles and quatre-foils is very ancient and significant. We find them frequently enamelled on early shrines, also on the knops and feet of chalices. Sometimes the head of our Lord alone is represented in the centre of a processional cross, within a circle which forms the NIMBUS. As the head is the seat of intelligence it has always been considered, among Christians, of far greater importance than the rest of the body. According to Durandus, the latter may be buried anywhere, but the former only in a consecrated place; hence the custom of making RELIQUARIES under the form of *heads* and *busts*, and the frequent introduction of heads, with their distinctive coverings, in Christian decoration and sculpture.* Many saints are represented, like St. Denis of France, bearing their heads in their hands, alluding to their martyrdom by decapitation. It has been supposed that this may have been originally intended merely to depict them as offering this last and solemn testimony to the faith; and that the legend was afterwards made to fit the materialism of the picture, asserting that they really thus walked after decapitation, by which means a fact was made of a symbol.

HEAD-PIECE. The helmet of the soldier. The ornamental engraving placed at the top of the first page of a book, or at the commencement of a chapter.

HEART. *In Christian Art*, the attribute of St. Therese and other saints; it is sometimes placed amidst glory above the heads of the saints. The flaming heart is a symbol of charity; it is an attribute of St. Augustine, denoting his fervent piety. It is sometimes represented in flames, to delineate the fervency of devotion; or pierced with arrows, to indicate the wounds of sorrow. The heart of the Saviour is frequently depicted, in the first manner, in Catholic pictures; and that of his mother in the latter mode, seven daggers, indicative of her "seven sorrows," piercing it, and forming a sort of radiation around it. It is not uncommon to represent both these sacred personages opening the breast, to display the heart *in situ*.

HEBE-VASES. Small vases like a *cotyliscos*, so termed because generally carried by Hebe, the dispenser of nectar to

* See Meyrick's *Critical Inquiry into Ancient Arms and Armour;* Fairholt's *Costume in England;* Planché's *History of British Costume.* The engraving is copied from the Bayeux tapestry, and represents a warrior of the time of William the Conqueror.

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

the gods, and who is usually represented filling their cups from such a vessel.

HEIGHTEN. To heighten a tint is to make it lighter and more prominent, by means of touches of light opaque colour, placed upon it.

HELEN, St. Empress and mother of Constantine the Great. She died A.D. 328. It was her zeal which led to the establishment of edifices for the Christian religion in the holy places of the East. Hence she is sometimes represented with a model of the church of the Holy Sepulchre in her hand; at other times she bears a large cross, typical of her alleged discovery of that upon which the Saviour died, and also bears the three nails by which he was affixed to it. She is generally represented in royal robes, with an imperial crown on her head.

HELIOCHROMY. (*Gr.*) A compound word, literally signifying *sun-colouring*, and applied to that process by which photographic pictures in their natural colours are obtained.

HELIOGRAPHY. (*Gr.*) A photographic process, in which resin is spread upon steel plates. The parts exposed to light are rendered more soluble than those in shade; and hence, when evaporated, leave the plate bare. This process has lately been revived, and used to prepare steel plates for etchings, many of which are of a very promising character.

HELIOTROPE. (*Gr.*) A precious stone used in gem-sculpture by the ancients. It was a green agate, mixed with spots of red jasper, and hence occasionally called *blood-stone*.

HELIX. (*Gr.*) The delicate volute like the tendril of a vine, which curls over the leaves, and just beneath the abacus of a Corinthian capital. They are arranged in couples, springing from one base, and bending forward till they touch each other's summit, at the angles, or in the centre of the capital.

HELM. The helmet of a knight or soldiers, from the old Norman French word *heaulme*.

HELMET, Galea (*Lat.*) This defensive protection for the head was originally made of leather, and afterwards strengthened and ornamented by the addition of bronze and other metals, until finally it was constructed entirely of metal, lined with felt or wadding. The form of the helmet varied from a simple skull-cap to that surmounted with a lofty ridge and crest, or plume. The crest was frequently made of horse-hair; sometimes the helmet had two and even three crests.* The appendages to the helmet-proper were the cheek-pieces, and the beaver or visor—this latter *barred* or perforated; of this kind are the helmets usually worn by the gladiators.†

The Anglo-Saxon helmet was merely a conical cap,‡ with a nasal, which afterwards became improved into a face-guard,

visor, or beaver.§ It underwent many modifications, and took many names.‖ A

* See cuts to Buccula.

† See cuts to that word, and to Campestre. The ordinary helmets of the Greek and Roman soldiery may be seen in our engravings on pp. 42, 43.

‡ See cut to Hauberk.

§ See cuts illustrative of that word.

‖ See Armet, Bascinet, Bourginet, Casque, Chapelle-de-Fer, &c., in this dictionary, where each is described.

few of the more remarkable forms of the helmet may be seen in our present group; of these, Fig. 2 is the most curious, the visor projecting like a bird's beak. It was common in the reign of Richard II., and in the drawings of that period is represented on the heads of the soldiery, particularly in the MS. in the British Museum,* describing the deposition of that sovereign. Fig. 1 is a jousting helmet of the time of Henry VII., such as were worn by knights at the practice of arms in tilts and tournaments. It shows the perforations at the summit, to affix the *orle* and *heraldic crest* of the wearer. Fig. 3 is a German helmet of the middle of the fifteenth century, when armour of all kinds became very decorative, and was enriched with gilding and fluting. Fig. 4 shows the close helmet, termed a *bourguinot*, of the same period, and is a good specimen of the grotesque taste which characterised the German visors, some of which occasionally represent the features of monsters and birds.

HEN AND CHICKENS. As an emblem of God's providence, this subject is often introduced in old sculptures in ecclesiastical edifices.

HERALD. *In ancient times*, an official messenger; *in modern times*, an officer whose duty it is to superintend public ceremonials, decide on the proper badges or coat-armour of the nobility, record genealogies, grant arms, &c.

HERALDIC CREST. Some device worn erect upon the helmet; it always rises from either a coronet, cap of maintenance, or wreath; and when represented without the helmet, may thus be distinguished from a badge, which has no such accompaniment. Our engraving represents the crest surmounting the helmet of Gunther, King of the Romans, from his effigy in Frankfort Cathedral (fourteenth century). It also shows his jousting or tilting helmet, made to cover the head, and rest upon the shoulders. The apertures for sight in the cross-bar covering the face, and the cross-shaped aperture for breathing, should be noticed, as well as the *cointoise*, which covers the head and shoulders behind.

HERALDRY. An Art which has arisen from the ancient custom of distinguishing military leaders by some peculiar badge on their shields, a custom alluded to by Homer and other writers, and abundantly proved from existing monuments of Art; particularly the vases of ancient Etruria and Greece, which frequently represent the warriors with shields bearing distinctive charges, such as the serpent, tripod, &c. The military ensign arose out of this, and may be traced in the standards of the earliest civilised nations. The "science" of heraldry-proper, as now used, may be said to have originated about the time of the Norman Conquest. William of Normandy exhibited on the mast of his vessel the leopards of Normandy; and when his rule was well established in England, his followers were distinguished by family bearings emblazoned on their shields and banners, which were of the greatest service in marshalling their retainers in war. About the time of the Crusades, the necessity and utility of heraldic distinctions were great, and then we begin to find their peculiarities clearly defined by something like a fixed rule. The religious fervour of the Crusaders was also visible in their "coat-armour," for many families who had fought in the "Holy War" introduced the sign of their pilgrimage—the cross, and the escallop-shell. The early coat of the Russell family (Fig. 1) has a lion *gules*, a chief *sable* above, without any *charge* upon it; but, after the crusading period, the three escallops were placed on the *chief* as a proud memento of the part taken in that war (Fig. 2). The glorious days of he-

* Harleian MS., 1319; written by a gentleman named Oliver de la Marck, who served as a warrior in England during this eventful reign.

raldry were the middle ages, when knightly prowess, tilt, and tourneys were in the

1. 2.

ascendant; and heavily-armed, closely-helmed knights could only be known by the arms borne on their shields, or blazoned on their surcoats. Fighting and heraldry seem to have chiefly occupied the attention of the nobility of that time, and their mantles of state, dresses, &c., were embroidered with their arms, or formed of the

colours adopted for the "livery" of their retainers as a distinction. Badges of enamelled metal,* containing their arms, were also profusely displayed by noble families; and the dresses of the ladies were covered with heraldic colours and figures, so that they became similar to the tabard of the knight. Our cut, p. 43, exhibits the heraldic surcoat of Edward the Black Prince, to which we here add another example; it is that of John Fitzallan, Earl of Arundel and Lord Maltravers, who died in 1434, and is buried in the church at Arundel, his monumental effigy representing him in this surcoat, emblazoned with the arms of Arundel and Maltravers *quarterly*.

In the splendid pageantry of coronations, public processions, tournaments, or jousts of peace, as well as in the battle-field, heraldry at this time played so prominent a part that a proper knowledge of coat-armour is essential to the artist who would depict the historic scenes of this portion of British history; nor is it without artistic value, as it brings rich colouring to the use of the painter, who, by a judicious arrangement of its brilliant effects, may make it a most useful adjunct to his design. The illuminators of the fifteenth and sixteenth centuries availed themselves of it greatly; and the manner in which it was displayed may be advantageously studied in the curious historic pictures in *Froissart's Chronicles*.*

Heraldry was essentially the art of feudalism, and decayed when the policy of Henry VII. struck at its root. It was a propriety, if not a necessity, in the middle ages. It became a mere gaudy vanity afterwards, paraded on public occasions for ostentation merely—a badge of pride rather than policy. With the extinction of romantic knighthood its uses ceased. The visual distinction necessary in times of ignorance became a childish parade when education advanced, which men of sense gradually laid aside. Its value cannot be doubted in mediæval times, and a knowledge of it is necessary to the antiquary and genealogist, who by its means may

* See cut to BADGE.

* Harleian MS. 4324-5. A series of engravings from them have been published in the edition of Froissart, by Johnes; and fac-similes in colours, in the still more recent edition, published in 1843, by Smith, of Fleet-street.

detect many facts of use to him. Its uses to the artist who would depict truthfully the scenes of past history have been already enforced.

HERMÆ (*Gr.*), TERMINI (*Rom.*) Busts, usually of the god Hermes, affixed to a quadrangular stone pillar, diminishing towards the base, and of height similar to that of man. They were set up to mark the boundaries of lands, at the junction of roads, at the corners of streets, and in other prominent places. Among the Romans, HERMÆ of all kinds were in great request for the decoration of their houses and villas; they used them as posts for ornamental railing to a garden. The HERMA was the result of the first attempts at the artistic development of the blocks of stone and wood, by which, in the earliest period of idol-worship, all the divinities were represented, simply by adding to them a head, in the features of which the characteristics of the god were supposed to be expressed; and afterwards other members of the body were added, at first with a symbolical meaning. The Phallus, the personification of the reproductive powers of nature, formed an essential part of the symbol. A pointed beard belonged originally to the Hermæ, and a mantle was frequently hung over the shoulders*. At first the legs and arms were altogether wanting, and, in place of the arms, there were projections to hang garlands upon. Afterwards, the whole torso was placed upon the quadrangular pillar, and finally the pillar itself was chiselled to represent the separation of the legs. Sometimes the head was double, triple, or even fourfold. Many statues of other deities were of the same form as the Hermæ, and frequently the bust represented no deity at all.

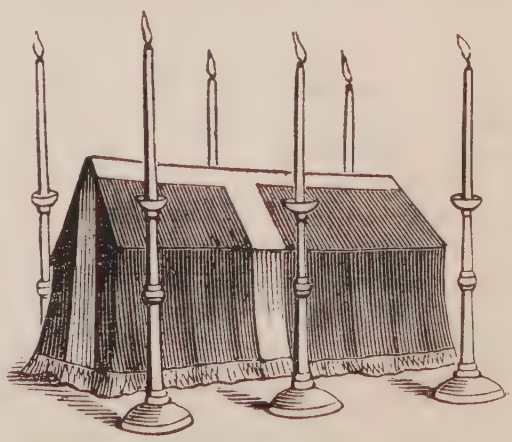
* Our cut is copied from one in the British Museum.

HEROIC. This term, applied to the human figure, designates a stature above that of common life, but not so large as the GIGANTIC or COLOSSAL.

HEROUM. (*Gr.*) A monument in the form of a temple, consecrated by the ancient Greeks to the memory of a deified hero. Several such have been discovered by Fellowes, at Xanthus, and engraved and described in his *Travels in Asia Minor*. The Romans adopted the custom, and ultimately used it extensively in a minor manner for funeral bas-reliefs, several of which may be seen in the Townley collection, British Museum, representing the funeral feasts taking place within a temple, and forming the face of a small sarcophagus or monumental slab.

HERRING-BONE. A somewhat unrefined and totally unscientific term, adopted to designate an arrangement of continuous ornamental details, sloping from each other thus. Some ancient walls are constructed in this way with small stones; hence termed *herring-bone masonry*. It is characteristic of later Roman and early Saxon work.

HERSE. A frame of light wood-work



covered with cloth (PALL), and orna-

mented with banners and lights, set up over a corpse in funeral solemnities. Herses of metal, iron, and brass, are met with on sepulchral monuments; there is one in the Beauchamp Chapel, at Warwick, over the effigy of Richard, Earl of Warwick.

HETEROGENEOUS. Confused and contradictory—improperly connected. The Dutch masters particularly erred in this way in Scriptural subjects, representing incidents there narrated in the garb and style of a similar event among themselves; and St. Peter is frequently represented led by the angel out of prison through a Dutch guardroom filled with soldiers heavily equipped with arms and armour of the seventeenth century; or the scenes in the life of our Saviour depicted as occurring in a Jerusalem with every minute feature of a town in the Low Countries.

HEUK. A cloak or mantle worn in the middle ages.*

HEXAGON. *In Christian Art*, a six-sided figure, mystically signifying the attributes of God—glory, power, majesty, wisdom, blessing, and honour.

HEXASTYLE. A portico having only six columns to support the roof.

HIEROGLYPHIC. This term, derived from the Greek and literally signifying *sacred sculpture*, which properly belongs to the pictorial language of the ancient Egyptian priesthood, has been, however, constantly applied to any delineation which, representing one subject or action, typifies another; or carries with it a hidden meaning. Hence symbols and symbolic arts of all kinds have been called hieroglyphic.

HIGH ART. That elevated style which eschews the slightest attempt at meretricious display, but satisfies the requirements of the most rigid connoisseur; which can challenge and disarm criticism by its possession of innate excellence. Such works are necessarily rare. *In ancient Art*, we find them in the "Elgin Marbles;" *in modern Art*, in Raffaelle's cartoons; these are familiar instances, but are so incontrovertible that they may be taken as the standards by which to judge high Art in sculpture and painting.

HILARY, St. A bishop, born at Poitiers, noted for his constant opposition to the heresies of the Arians. He is usually represented in pontificals, bearing three books indicative of those he wrote against that sect; or treading on serpents, in allusion to his miraculous power of banishing them from an island uninhabited by reason of their presence; or with a child in a cradle at his feet, allusive to his restoration of one to life.

There is another St. Hilary (of Arles), who has also the serpents as an attribute, in allusion to his triumph over sin; but he is generally represented with a dove over his head, or at his ear; and sometimes as consecrating a nun.

HILT. The handle of a sword made of various materials, such as ivory, wood, gold, or silver, and inlaid with precious stones; the ancients usually displayed considerable talent in designing them.*

HIMATION. (*Gr.*) In Grecian costume, was a large square garment generally drawn round from the left arm, which held it fast, across the back, and then over the right arm, or else through beneath it, towards the left arm.† The good breeding of the free-born, and the manifold characters of life were recognised by the mode of wearing the HIMATION, still more than in the girding of the CHITON. It may be considered as an enlarged chlamys of the form in which it is shown in our engraving, but identical with the pallium, and worn as exhibited in our cut illustrative of that word. The HI-

* See figure of a lady, from a monumental brass, engraved p 83.

* The cut represents an ornamental Roman dagger, from Montfaucon's great work on Classic Antiquities.

† See cut to DIPLOIS.

MATION of women had, in general, the same form as that worn by men; a common use therefore, might have existed. The mode of

wearing it likewise followed the same general fundamental rules; only the envelopment was usually more complete, and the arrangement of the folds richer. The Roman toga was an Etruscan form of the HIMATION, which gradually received among the Romans an ampler and more solemn, but also clumsier, development; destined at the beginning for distinguished public life, it afterwards lost its significance, and was forced to make way for more convenient Grecian apparel of all kinds, but which have little significance in Art. The toga was distinguished from the HIMATION by its semi-circular shape, and its greater length, which caused its ends to fall on both sides down to the ground in considerable masses.

HIP-KNOB. The ornament placed at the point of junction where the sloping sides of a roof meet, or the summit of a gable. In ecclesiastical edifices it takes the form of a cross, often richly and fancifully foliated. In civil architecture it occupies the central point or pinnacle of a gable, where the barge-boards or verge-boards meet; the lower portion in such an instance very generally forms a pendant ornament, but sometimes springs from a corbel.

HIPPOCAMPUS. (*Gr.*) A fabulous monster, composed of the head and fore-

quarters of a horse attached to the tail of a dolphin, or other fish; it is seen in Pompeian paintings attached to the marine chariot of Neptune.

HIPPOCENTAUR. (*Gr.*) A fabulous animal, composed of the body of a horse, in which the head and neck is displaced by the upper portion of a human being, male or female. The story of Ixion gives the classic mythologic history of their supposed origin; but the more rational one is that which refers it to Thessaly, where the inhabitants first tamed horses, and trained them to the chase, man and horse becom-

ing one in movement. Examples are frequently met with in ancient remains.*

HIPPODROME. (*Gr.*) A race-course for horses and chariots. A raised wall or bank of earth was constructed down its centre, so that the horsemen or charioteers were compelled to pass down one side, turn, and then go up the other, in their course to the goal.

HISTORIC PAINTING. The highest class of Art with one exception—that of sacred Art. It owes its origin to Greece, and to the artist Polygnotus, of Thaos, who arrived at Athens about 463 B.C. "As Homer," says De Pauw, "was the founder of epic poetry, so was Polygnotus the founder of historic painting." He was employed to decorate the *Lesche* or public ambulatory near the temple of Apollo at Delphi. The series represented the destruction of Troy, and the events connected therewith; the pictures consisting of groups ranged in three rows on the wall, carrying on the stories in a series of tableaux,† the accessories of which were rather indicative than positive. Thus a house or a wall represented a city; a man throwing down the stones of the wall, the destruction of the city; a tent, an encampment; the taking down a tent, a departure; and a ship, a fleet; a few captives represented a conquest; a few warriors an army, and two or three dead bodies, with even a single individual still bent on slaughter, a victory. The mosaic of the battle of Issus, at Pompeii, testifies to the power with which the ancient artists represented actual scenes. The Romans have left much to prove their ability in the Art. The mediæval artists were very inefficient, having no imagination; and reducing the events of all ages to the comprehension of their own, by treating them as if contemporaneous in costume and manner. They were fully as "indicative" as Polygnotus, but without a ray of similar genius. True historic painting, the result of a deep knowledge of history, and all the accessories of life at the time of the action of the picture, is of comparatively recent date among the moderns, and can nowhere be better seen than in the works of the French painter, Paul de la Roche.

HISTORIC PICTURE. A picture delineating a known event in profane history truthfully in all its accessories. It is a realisation of the page of the historian.

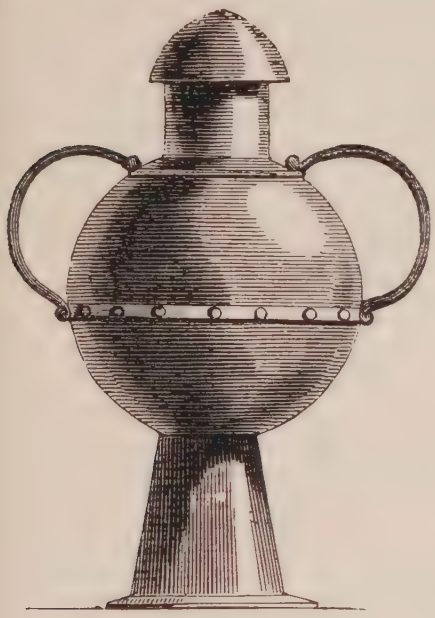
HOLCION. An antique drinking cup, resembling a small *cantharus*, but without handles, and very much like the modern *goblet*.

HOLMOS. A rare and peculiar vase of ancient Etruria, consisting of a globe-shaped bowl on a tall stand. We engrave one found in the ancient tombs at Cervetri. Its enlarged body enables it to receive a considerable portion of liquid, and its comparatively high pedestal renders it easy for the bearer to lift it to his shoulders; so likewise the neck is adapted to pouring out its contents in the most secure and commodious manner. The cover prevents the water from flowing out. Long handles convey the idea of easy management. The sphere, forming the main body of the

* Our cut is from a bas-relief engraved by Montfaucon.

† Their supposed design and arrangement has been descanted on by Mr. W. Lloyd in an illustrated paper in the *Museum of Classical Antiquities*, vol. i. Two German artists, the brothers Riepenhausen, have attempted to restore these works from the description of Pausanias: *Peintures de Polygnote à Delphes, dessinées et gravées d'après la Description de Pausanias.* See also Göthe's *Polygnot's Gemälde in der Lesche zu Delphi*, among his essays, *Ueber Kunst*.

vase, is composed of two pieces, and it is formed of thin sheets of hammered brass, put together by the means of nails;



the artist has evidently been proud of his mechanical skill, not only displaying his process, but even making a boast of it, by converting it into an ornament.

HOLY-WATER POT. A metal vessel, shaped like a small bucket, used in the Roman Catholic Church to contain the consecrated water. They were frequently chased and otherwise decorated on their surfaces; and were carried by a hooped handle. When the water was to be used an *aspergillum* was dipped into it, and thus it was sprinkled around.

HOLY-WATER SPRINKLE. A term for a military club set with spikes, which inflicted severe blows, causing the blood to fly, and thus *jocularly* named by the soldiery, on account of its resemblance to the sprinkling of the consecrated water by the *aspergillum*.

HOLY-WATER STOUP. A stone basin, or hollowed receptacle for holy-water, placed in the wall beside church doors, or just within them, for the use of the congregation entering or leaving the sacred edifice.

HOMOGENEOUS. (*Gr.*) A design, all portions of which tend to one great end.

HOMOLOGOUS. (*Gr.*) A figure whose two sides are duly proportioned, like those of a Greek vase.

HONEYCOMBED. Any surface having small irregular punctures over it, like the cells of the honeycomb.

HONEYSUCKLE PATTERN. The term applied to a Greek ornament much used by that ancient people. It is very clearly shown in the cut illustrative of the word STELE; the upper part of the ornament upon which bears considerable resemblance in form to a cluster of the unopened petals of that plant.

HOOD. A covering for the head, sometimes attached to the tunic or cloak, sometimes entirely constructed as a covering for the head and neck.

HOOD-MOULDING. The moulding which surmounts a door or window, forming a sort of hood or weather-guard. It is also termed a *dripstone*, or *weather-moulding*.

HORIZON, HORIZONTAL LINE. A line drawn through the principal point or centre of a picture, level with the horizon (or that portion of the view where the extreme distance of the earth and the sky meet), which determines the height of the eye in a picture.

HORIZONTAL PLANE. The plane parallel to the horizon.

HOROSCOPE. (*Gr.*) A diagram noting the position of the stars at certain times, used by the old astrologers in casting nativities, &c. A mathematical instrument resembling the planisphere.

HORSE. The ancients excelled in the representation of the nobler kind of animals as well as in the human form, next to which the horse appears to have commanded their greatest admiration. The "Elgin Marbles" furnish some fine specimens of the skill of the Greek artists in the treatment of this noble animal. Other specimens may be distinguished; such as the horses of Monte Cavallo, those at Venice, that of Marcus Aurelius at Rome,

those of the Balbi, and one in the Florence Gallery. "The horse," says Müller, "was immediately connected with the human form in Greek statues of victors, and Roman equestrian statues. Although seldom slender and high, the horses of Greek works of Art, however, are very fiery and full of life; those of Roman execution more clumsy and massive." *In Christian Art* the horse is regarded as the emblem of courage and generosity; it is also taken in an opposite sense, and indicates luxury; it is not unusual to meet with it in the Holy Scriptures and the Fathers, both as an emblem of virtue and of vice; all animals having their good and their bad side. In the Catacombs, the horse denotes the swiftness of life, and we see sometimes a palm-wreath above its head, to denote that the palm of victory is not always to the swift. The horse is an attribute of St. Martin, St. Maurice, St. George, and St. Victor, who are represented on horseback; as also is St. Leon in pontifical robes, blessing the people.

HOST. The consecrated bread of the sacrament, derived from the Latin word *hostia* (a victim), and significant of the sacrifice of the Saviour. It is exhibited to the laity of the Catholic Church in a transparent vessel termed a *monstrance*.

HOUR-GLASS. A mode of measuring time by means of a double glass connected by a small tube; in one a sufficient quantity of sand is placed to occupy an hour in passing through the tube to the other. The ancients sometimes used water in place of sand, and termed the instrument *clepsydra*.

HOUSING. The covering for a horse used on state occasions, and which was generally emblazoned with the arms of the rider in the tournament, or public processions.

HOWITZER. A small brass mortar.

HUBERT, St. The patron saint of huntsmen. He was a nobleman of Aquitaine, who lived in the eighth century, and was so entirely engrossed by the chase, that he hunted on holy days; he was converted by a milk-white stag bearing a crucifix between his horns. He renounced the world, and became a hermit in the forest of Ardennes, where this is said to have happened. His miraculous conversion has been a favourite subject with artists; Albert Durer particularly excelled in his version of the tale. He is sometimes represented as a bishop, with a miniature stag resting on the book in his hand. But he is most generally depicted as a noble hunter, kneeling to the miraculous crucifix borne by the stag.

HUE. A compound colour in which one of the primaries predominates. Such are the various greys, which are composed of the three primary colours, in unequal strength and proportion. A grey in which blue predominates has a blue *hue;* one in which red predominates has a red hue, &c. This term is often carelessly employed by writers, who substitute it for *tint* and *shade*, which are strictly primary or secondary colours, in various degrees of intensity.

HYACINTH. A precious stone of a violet colour.

HYALOTYPE. A compound from the Greek *ναλος*, glass, and *τυπειν*, to print, indicating a peculiar photographic picture, in which the negatives and positives are both taken on glass, by which any fault of texture in paper is avoided and a more perfect picture obtained. The invention and term belongs to Langenheim, of Philadelphia.

HYBRID. Partaking of different natures or characteristics.*

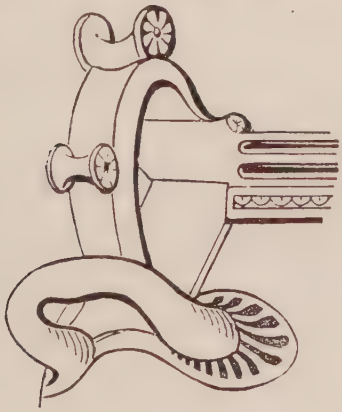
HYDRA. A fabulous monster of antiquity reported to invest Lake Lema, in Peloponesia, and to have a hundred heads each capable of double reproduction if amputated, unless the wound was stopped by fire. It was one of the labours of Hercules to destroy this monster. The HYDRA of modern heraldry is a beast with nine heads.

---

* See AMIMALS (HYBRID) in this Dictionary, CHIMERA and HIPPOCAMPUS.

HYDRIA. (*Gr.*) A water jar, used by the nations of antiquity to contain pure fluid for culinary purposes or drinking; hence it was generally of much capacity and seldom moved, being filled from more portable vessels, which were carried to the spring. The form of this ancient vessel, as seen on bas-reliefs, &c., is urn-shaped, with a large base tapering to a narrow mouth,

with two handles at the top, and sometimes with two additional ones, but smaller in the middle of the belly. The smaller handles were occasionally placed imme-



diately beneath the larger ones, to give additional security in holding, as seen in our cut, from a fine specimen in the Museo Borbonico, at Naples, and which exhibits a considerable amount of decoration applied to them, as well as to the rim of the vessel. When it was not of too unwieldy a character, it was frequently carried on the head, like the ordinary water jars of modern Asiatics. The term is also applied to a water-pail or can, particularly if of bronze or silver,* like the one here represented, which was found at Pompeii,

and is also in the Museo Borbonico. This is of an elegant form and character, with simple ornaments at the base of the handles; but they sometimes exhibit much costly workmanship.

HYDROGRAPHICAL CHART. A map exclusively devoted to the proper delineation of seas and rivers.

HYDROMETER. (*Gr.*) An instrument for testing the specific gravity of different fluids, and testing the strength of spirituous distillation.

HYDROSCOPE. (*Gr.*) The water-clock of the ancients, also termed CLEPSYDRA.†

HYPOCASTANUM, or CHESTNUT-BROWN, is a brown lake prepared from the horse-chestnut; it is transparent and rich in colour, warmer than brown pink, and very durable both in water and oil; in the latter it dries moderately well.

HYPOCAUST. (*Lat.*) A subterranean stove-room for heating baths or dwelling rooms, used by the Romans, and which was usually warmed by means of flues beneath the floor and up the sides. Such apartments are constantly discovered in the *débris* of Roman villas and towns, particularly in our own country, where they must have suffered from the damp

* See Rich's *Companion to the Latin Dictionary*.

† See HOUR-GLASS.

and inclemency of the atmosphere. It was till lately a constant mistake made by topographical and antiquarian writers to term all such rooms "Roman baths."

HYPOGEA, SYRINGES. (*Gr.*) Subterranean structures hewn out of the rocks. They abound along the Nile, throughout the Libyan ridge of hills, and under the contiguous plains of sand.

ICHNOGRAPHY. (*Gr.*) A geometrical view of an edifice. A ground-plan of a building. A representation of any object intersected by a horizontal line at its base, such as the simple *elevation* of the side of a cathedral, &c. A transverse section of a building, showing the different apartments, thickness of walls, dimensions of doors and windows, &c.

ICONOCLASTS (*Gr.* from *icon*, an image, and *klao*, to break), IMAGE-BREAKERS. This title was bestowed upon two Byzantine emperors of the eighth century, who, enemies to the Christian faith, caused the worship of the Church, as well as its images, to be extirpated from their dominions. In 728, the Iconoclasts, their followers, commenced their systematic destructions, which, with slight interruptions, continued upwards of a century. Leo III., the Isaurian, commenced this crusade against images; it was pursued with still greater vigour by his successor, Constantine V. The popes of the West, on the contrary, encouraged the use of images; and the contest was carried on with such vigour that it convulsed the whole empire. The party in favour of the use of images eventually triumphed through the influence of the Empress Irene, the widow of the Emperor Leo IV., though the strife still continued, and the Emperor Theophilus (829-842) protected the Iconoclasts. The zeal of the Iconoclasts, however, was not directed against pagan, but Christian images—the images of Christ, of the Virgin, and the saints, as idols. Art can have suffered little by the destruction of such works. In the ninth and tenth centuries, images were again tolerated in the Greek Church.

Towards the end of the fifteenth century, the monk Savonarola revived the latent hate. Among the objects of his fanatical deprecation were all naked representations, whether in painting or sculpture; and, indeed, any female representation seems to have been offensive to him. In 1497 he obtained such influence over his followers that it was equalled only by his fanaticism. During the celebration of the carnival of that year, instead of the usual bonfire in the market-place, Savonarola had a large scaffolding prepared, and upon this he piled many of the most excellent works of Florentine artists, paintings and sculptures, including the busts and portraits of several beautiful Florentine females, and many foreign tapestries, condemned on account of their nakedness; and they were all consumed amidst the rejoicings of the populace. He repeated the exhibition on a much larger scale in the following year; and among the works of interest sacrificed on this occasion was an illuminated copy of Petrarch. Not the least remarkable part of this exhibition is, that Fra Bartolomeo, Lorenzo di Credi, and other artists, were induced to contribute their own works towards the common destruction.*

Imitating their example, war has frequently been waged against the pictures, as well as the images, introduced for the purposes of instruction and edification into the temples devoted to Christian worship —not by the heathen, but by one sect of Christians against another—with an indiscriminate and insane zeal worthy of a better cause. The loss to Art from this devout fury is incalculable, yet enough remains to exhibit the feelings which animated the image-maker and the image-breaker.

ICONOGRAPHER. (*Gr.* from *icon*, an image, and *grapho*, to cut or incise.) A maker of images.

ICONOGRAPHY. (*Gr. icon*, image, *grapho*, I write.) The science of images,

* Wornum's *Epochs of Painting*, p. 227.

which can be considered under a twofold relation: — 1st. As a practical science. 2nd. As a theoretical science. As a practical science, ICONOGRAPHY is the Art exercised by the image-makers of all ages; at one period, expressing by sculpture, carving, and painting, actual persons and events; at another, seeking to represent, by sensuous forms, abstract and spiritual notions, as in symbols, emblems, and allegories. As a theoretical science, ICONOGRAPHY is the knowledge of that natural or mysterious language which our forefathers confided to monuments, and have thus transmitted to us. It supplies us with ideas by the aid of which we can explain those figures which decorate our ancient religious edifices. It dissipates the clouds which envelope them, and makes known to us the secret thoughts of our ancestors, their manners, faith, progress in the Arts, and finally, the state of society in the different ages. Hence it is the history of the world, written not only upon papyrus and parchment, but deeply graven upon stone, marble, and bronze; or reproduced in vivid colours. Here the history is clear and precise, but sometimes the facts are concealed under a veil, which further excites our curiosity; therefore this science divides itself into *natural* iconography; when the images represent persons and events, without either symbols or allegories; and into *mystical* or *symbolical* iconography—when, in order to explain them, it is necessary to lift the veil that covers them. Frequently the iconographic details are at the same time historical and figurative; such, for the most part, are the figures from the Old Testament.* ICONOGRAPHY is the poetry of archæology; in the same manner that ordinary language is often powerless to convey the sentiments of the soul, which is then obliged to have recourse to the harmonious expressions of poetry, so men have need of sculpture and painting to express that which human language fails to impart. It is a study of the utmost importance to the artist, especially at the present time, when a more just appreciation of Christian Art, and its claims upon the artist, is felt. Hitherto the means of pursuing the study of Christian ICONOGRAPHY have been difficult of attainment; they have happily been removed by the publication of a translation of a work which we have frequently quoted, and of which every artist seeking information on this curious and important subject should possess himself;* the most complete book extant on this important branch of the arts of the middle ages. By its aid archæologists can learn to distinguish and name the statues, sculptured figures, and mural and glass paintings of our cathedrals. Sculptors and painters will find there instruction necessary for them in the works of restoration with which they may be entrusted. The three persons of the Trinity, angels, demons, persons mentioned in the Old Testament, the saints, the symbols, and allegorical personifications of Christianity; the virtues and the vices are minutely described, with their costume, age, attributes, and physiognomy,

* Iconography marched in the van with history. At the same time the first historians were giving to posterity the great deeds of the benefactors of mankind, and the heroic actions of the brave, sculpture and painting consecrated, the one its chisel, the other its pencil, to preserve their venerated deeds and to retrace their lives. The ruins of Nineveh, of Pompeii, and Herculaneum, the frescos of the ancient edifices of Rome and of Athens, all testify to the truth of this remark. But among the ancient people, the Jews were interdicted from the production of images; it was feared that the chosen people would fall into the same errors that prevailed among their contemporary nations. It too often happens that mankind confound in the same worship the image with the being represented, and render to idols of stone, wood, or metal, the worship due only to God.

* *Christian Iconography; or the History of Christian Art in the Middle Ages*, by M. Didron. Translated from the French by E. J. Millington, in two vols., with numerous illustrations. London: 1851. (*Bohn's Illustrated Library*). The second volume contains the curious *Manuel Iconographie Chrétienne*, translated by M. Durand from the Byzantine MS. brought from Mount Athos, written by Pansèlinos, a painter of the twelfth century.

which characterise them at the different epochs of the middle ages, or which distinguish them in the east and in the west, in the Greek and Latin churches. The first part, altogether technical, instructs us in the preparations for painting, the pigments and brushes for fresco and mural painting; the second part is occupied as described.

ICONOLOGY. (*Gr.*) Pictorial or emblematic representation; a description of pictures or statues.

IDEA. ARTISTIC IDEA. To the internal thought as represented in Art—the spiritual life whose corresponding and satisfying expression is the artistic form—we apply the term ARTISTIC IDEA, understanding thereby, in quite a general way, the mood and activity of the mind from which proceeds the conception of the particular form.* The artistic idea is never an idea in the ordinary sense, inasmuch as the latter is a frame into which different phenomena may fit; but this more refined one must stand in the most intimate agreement with the altogether particular form of the work, and, therefore, must itself be altogether particular; hence, also, the idea of a work of Art can never be rendered in a thoroughly satisfactory manner by language, which is merely the expression of ideas or motions. The ARTISTIC IDEA is rather an *idea of a peculiar* individual kind, which is at the same time united with a strong and lively feeling of the soul, so that sometimes idea and feeling lie combined in one spiritual condition of the mind; sometimes the idea comes forward more detached, but yet in the creation, as well as in the adoption of the artistic form, the feeling remains predominant.

* The creative fanciful conception of the artistic form is accompanied by a subordinate but closely connected activity—the representation of the form in the materials—which we call EXECUTION. Even a work of Art copied from nature has still, however, its internal life in the artistic idea, that is, in the mental emotion to which the contemplation of the object gave rise. See Müller's *Ancient Art and its Remains*, Translated by Leitch. Second edition. 1850.

IDEAL. By this term is generally understood that which goes beyond nature, yet is modelled upon it. Since the imagination can *create* nothing, ideal beings can only be aggregates of those objects which come before the human senses; an *ideal* being is, in fact, nothing but the modification of beings existing in nature. Such are satyrs, centaurs, chimeras, the sphynx, winged genii, composed of members borrowed from man and various animals; Janus, with two faces; the Cyclops with a single eye; giants with a hundred arms, &c.* But there is much inconsistency in the employment of this word; sometimes it signifies the highest degree of perfection to which the object idealised is capable of being raised—not by altering its normal form, but by improving it through chaste and elevated conceptions. In such manner the ancients in their sculptured divinities gave us IDEAL FORMS, combining the most perfect proportions, to embody certain ideas which the form was intended to represent. With this view, we can say, that the IDEAL is that which unites in one form all the excellences found only in different individual forms. Thus the *ideal* of the human form being in the female sex, the Medicean Venus, if considered as the ideal, is not a statue-portrait of an individual model, but is an aggregate of many models, each of which contributed its peculiar excellence † But under this view the IDEAL is truly only the *real*, and is what is usually understood by the term *beau ideal*. Raphael acknowledged this plan as the one practised by

* A perfectly developed natural form is just as little furnished by experience as a pure mathematical proportion, but it may be felt from what has been experienced, and seized in the moment of inspiration. The true and genuine ideality of the best Greek art rests on the striving after such a conception of organism.

† Any work of Art which represents not a material object, but the mental conception of a material object, is in the primary sense of the word, ideal; that is to say, it represents an idea, and not a thing. Any work of Art which represents or realises a material object is, in the primary sense of the term, un-ideal.—*Modern Painters*, vol. ii. chap. xiii.

him in a letter to Count Castiglione, in which he says, "to paint a beautiful woman I must see several, and I have also recourse to a certain *ideal* in my mind."*

IGNATIUS, St. Bishop and martyr, A.D. 108, is represented accompanied by lions, or chained and exposed to them, in allusion to his martyrdom.

IGNATIUS LOYOLA, St. The founder of the order of the Jesuits. He was born in 1493 in the castle of Loyola, in Guipuscoa, a part of Biscay adjoining the Pyrenees. He was bred to the army, and frequented the court, being remarkable for gaiety and personal vanity, until he suddenly changed the whole aspect of his life about the age of 27, and by religious mortification became weak and infirm. He lived a life of self-denial and adventure, until the pope confirmed his new order of the Jesuits, of which he died master in 1556. In Art he is generally depicted with the sacred monogram IHS on his breast, or contemplating it surrounded by glory in the sky, in allusion to the affirmation that he had a miraculous knowledge imparted to him of the mystery of the Trinity. He is thus represented in Rubens' famous picture now in Warwick Castle, engraved p. 109 of this work.

* An amusing story of this mental ideal as practised by Guido is told by Richardson in his chapter on Grace. He says: A Bolognese nobleman (Filippo Aldovrandi), a great patron of Guercino's, was induced by him to endeavour to discover from Guido what woman was the model he made use of for his fine and gracious airs of heads. Accordingly he came to see him, and said, in conversation, while he was admiring one of his fine heads, "For heaven's sake, Signor Guido, what astonishing beauty of a girl do you hug up to yourself, that supplies you with such divine airs?" "I will show you," said Guido (who discovered what he was about): so he called his colour-grinder, a great greasy fellow with a remarkably brutal look, and bade him sit down, and turn his head and look up to the sky: and then taking his chalk, drew a Magdalen after him, exactly in the same view and attitude, and same lights and shadows, but as handsome as an angel. The count thought it was done by enchantment. "No," said Guido, "my dear count; but tell your painter, that the beautiful and pure idea must be in the head, and then it is no matter what the model is."

ILLUMINATED. The artists who executed the drawings in body-colours and gold in ancient manuscripts were termed ILLUMINATORS (from the Latin *illuminatores*), and the manuscripts are said to be ILLUMINATED. The French term *illuminer* is supposed to be derived from the practice of heightening the lights with gold. Many exquisite examples of the illuminated books of the middle ages are yet extant, preserved in public and private collections, some of which have been successfully imitated by the modern chromolithographic process

IMAGE. A small statue; a representation of a living person, used principally by the classic nations to perpetuate the portraits of their ancestors either in painting or sculpture, they were scrupulously preserved, and paraded on funeral occasions or public recognitions and triumphs; they served, in fact, to fill the place now occupied by a genealogical chart, and the wealthy or distinguished patrician class made a great display of these figures of their ancestors in the atrium and porch of their houses; and, on days of solemnity, crowned them with laurel, and decorated them with robes of ceremony.

IMAGINATION. The faculty of forming images, which for the artist is the principle of all invention. In works of Art, these images are not presented in the form of pure transcript, but are modified and coloured by the qualities of the mind through which they pass. The imagination of a painter or sculptor is the fruit of genius cultivated by study; to depict images under the most beautiful forms, he must have that knowledge of the countour of forms which is acquired by the practice of design; to imagine the figures acting in conformity with the subject, he must have observed with meditation the movements of man under the different actions of which he is susceptible; to depict the proper expression, he must have studied the effects of the affections of the mind upon the body; to represent the lights and colours, he must

know the effects of light upon the body, according to its position, substance, or colour, as proper to each; and, above all, have received from nature that aptitude to see well and to render well those things which constitute the genius of the sculptor and painter.*

IMAGINES À VESTIR. (*Ital.*) Figures used in the Italian churches to decorate altars and shrines, representing saints, &c.; the bodies being rough blocks of wood, the heads, legs, and feet only being, artistically finished. They are designed to be dressed in showy draperies, which conceal all such defects of construction; and it is a part of the business of devout ladies to construct such dresses and present them to the church. Many of them are of most costly and valuable materials, particularly when destined for figures of the Virgin, upon which an abundance of showy costume is lavished, often of a singularly inappropriate character.

IMBRICATED. Ornament having undulating portions overlapping each other, as in the Greek *fret*, which is said to be *imbricated*. It is derived from the imbrex or gutter-tile of the ancients, which was hollowed within and overlapped.

IMITATION. "Whenever anything looks like what it is not, the resemblance being so great as *nearly* to deceive, we feel a kind of pleasurable surprise, an agreeable excitement of the mind, exactly the same in its nature as that which we receive from juggling. Whenever we perceive this in something produced by Art, that is to say, whenever the work is seen to resemble something which we know it is not, we receive what I call an idea of imitation. Now two things are requisite to our complete and most pleasurable perception of this; first, that the resemblance be so perfect as to amount to a deception; secondly, that there be some means of proving at the same moment that it *is* a deception. The most perfect ideas and pleasures of imitation are, therefore, when one sense is contradicted by another, both bearing as positive evidence on the subject as each is capable of alone; as when the eye says a thing is round, and the finger says it is flat; they are, therefore, never felt in so high a degree as in painting, where appearance of projection, roughness, hair, velvet, &c., is given with a smooth surface; or in waxwork, where the first evidence of the senses is perpetually contradicted by their experience. But the moment we come to marble, our definition checks us, for a marble figure does not look like what it is not; it looks like marble, and like the form of a man, but then it *is* marble, and it *is* the form of a man. It does not look like a man, which it is not, but like the form of a man which it is. Form is form, *bonâ fide* and actual, whether in marble or in flesh—not an imitation or resemblance of form, but real form. The chalk outline of the bough of a tree on paper is not an imitation; it looks like chalk and paper, not like wood, and that which it suggests to the mind is not properly said to be *like* the form of a bough, it *is* the form of a bough. Now, then, we see the limits of an idea of imitation; it extends only to the sensation of trickery and deception occasioned by a thing intentionally seeming different from what it is; and the degree of the pleasure depends on the degree of difference and the perfection of the resemblance, not in the nature of the thing represented. The simple pleasure of the imitation would be precisely of the same degree (if the accuracy could be equal) whether the subject of it were the hero or his horse. There are other collateral sources of pleasure which are necessarily associated with this, but that part of the pleasure which depends on the imitation is the same in both. Ideas of imitation, then, act by producing the simple pleasure of surprise.

* "The imagination has three totally distinct functions—penetrative, associative, contemplative; it combines, and by combination creates new forms; it treats, or regards, both the simple images and its own combinations, in peculiar ways, and thirdly it penetrates, analyses, and reaches truths by no other faculty discoverable."—*Modern Painters*, vol. ii. part iii.

and that not of surprise in its higher sense and functions, but of the mean and paltry surprise which is felt in jugglery. These ideas and pleasures are the most contemptible which can be received from Art." *

IMPALE. An heraldic term to designate the conjunction of two separate coats of arms in one shield. Ecclesiastical dignitaries generally conjoin the arms of a see with those of their own family; husbands with those of their wives, if heiresses, &c., or the last representatives of an old family.

IMPANNATA. (*Ital.*) A term applied to *oiled paper*, but which strictly signifies *cloth*. The "Madonna dell' Impannata" of Raphael takes its name from the oiled paper window in the back-ground.

IMPASTO. (*Ital.*), PATÉ (*Fr.*) This term expresses the thickness of the layer or body of pigment applied by the painter to his canvas. According to the method of handling exercised by different artists, the impasto is thick or thin. Rembrandt,† Salvator Rosa, and others, used a thick impasto; Raphael, Guido, and others, an impasto so thin that the threads of the canvas and the crayon outline may be seen through it.

IMPLUVIUM. (*Lat.*) The cistern in the centre of the atrium of a Roman house, frequently ornamented by a fountain and mosaic-work.

IMPOST. The horizontal mouldings on the summit of a pillar or pier, from which an arch springs.

* We have extracted the above from the first volume of *Modern Painters*, because so many vague and false ideas on this subject prevail among writers on Art, and we have nowhere else seen the matter so clearly stated as in the work from which we have quoted. We must refer the reader to the work itself, for a full analysis of "ideas of imitation."

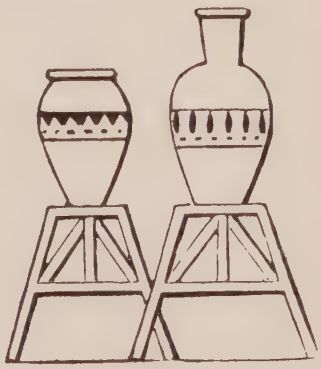
† This master particularly adopted a solid style of colouring, which in some instances converts the lights into a raised mass of paint. This roughness was occasionally objected to by his sitters or patrons, but he invariably retorted that he was a painter and not a dyer; and when his visitors ventured upon too close an inspection of a picture, thus diminishing its effect, he suddenly announced to them that the smell of paint was very unwholesome.

IMPRESSION. This word is used synonymously with ENGRAVING, or PLATE, when it designates a sheet of paper which is pressed upon the inked plate of steel, copper, zinc, or stone, and a fac-simile of the design upon the plate, &c., is produced. PROOF IMPRESSIONS, called also PROOFS, are the earliest impressions taken from the plate or stone.

INCISE. To engrave on metal; to cut or carve on wood; to produce a sunken line.

INCISED. Cut in. A term applied to the lines produced by the burin or graver.

INCITEGA. (*Lat.*) A piece of domestic furniture employed to sustain AMPHORÆ, bottles, and other vessels having a rounded or pointed bottom, which therefore required a support to keep them erect; they were made of wood, clay, stone, silver, and bronze; some specimens are preserved in the British Museum.*



INCRUSTED. A term used to designate ornamental furniture covered with plates of embossed metal. At Knole House, Kent, are some tables, mirrors, candelabra, &c., *incrusted* with silver *repousse* work so entirely that they appear to have been formed from solid metal.

INDEFINITE. Not distinctly marked; in some instances a merit, in others a defect, in a work of Art. In anything requiring a well-defined outline, it betrays ignorance; but in the works of Turner

* Our example is copied from an early Egyptian painting on the walls of the Temple at Thebes, as engraved by Rossellini.

and Martin it is often the adjunct of the sublime; and ideal works embodying spiritual imaginings, or delineating etherial beings, are necessarily and properly indefinite, leaving the mental emotions of the spectator appealed to, who, by this means, feels more thoroughly the sentiment of the artist's imaginings. In this way the group of cherubs surrounding the Virgin in Raphael's "Madonna de San Sisto," which gradually fades away into indefinite circles, is a great element in producing grandeur of effect and immensity in a small space, carrying the sensation of the mind beyond the limits of the picture.

INDIAN INK, Chinese Ink. A pure black, extensively used in water-colour painting, the basis of which is fine lamp-black. The secret of its preparation is kept by the Chinese, and no imitation has yet attained its peculiar excellences. It is however known to be a preparation of the finest kinds of charcoal, made into cakes with some vegetable gum. Very large quantities are prepared in this country, much of which is very good. The Indian ink of the Chinese, which is much valued, is prepared from a charcoal manufactured from the wood of some particular tree, and, after the most careful grinding, mixed into a paste with gum, sugar, and some essential oil. The best kind is known by evolving a strong smell of musk when rubbed on the palette.

INDIAN PAPER. A delicate absorbent paper made from vegetable fibre, originally brought from India or China. It has a warm, yellowish tint, and receives impressions with great ease and perfection, and with the utmost certainty in the most delicately engraved parts. It is used to take first or finest proofs.

INDIAN RED, Persian Red, Red Ochre. The pigment now usually sold under this name is the *Red Hœmatite* (peroxyde of iron), found abundantly in the forest of Dean, in Gloucestershire. It is of a deep lakey hue, varying in tint, opaque, permanent, and very useful—both in oil and water-colour painting; mixed with white, it forms valuable flesh tints. The Indian red, brought from the Persian Gulf, is of a darker hue, and sparkling lustre. The ancients obtained this pigment from the island of Elba;* it was a favourite wall-colour in Roman decoration. In the middle ages, the red hæmatite was called *lapis amatita*, or *minera cinnabar*.

INDIAN RUBBER. A vegetable sap obtained by incisions in the syringa tree of South America, from which it escapes in a milky form, and acquires consistency by exposure to the air. The tree is particularly abundant of sap in rainy seasons, when it bleeds freely, and is stopped when its life is endangered, and re-cut on a future occasion. It is blackened by the smoke of burnt wood, its natural colour being a pale yellow brown. It is shaped in moulds of clay by pressure. Its use in removing pencil lines and dirt on paper and vellum is unrivalled, but was only adopted early in the last century in Europe; now it is extensively employed in Art and manufacture.

INDIAN YELLOW. A golden yellow pigment brought from India, the origin of which is uncertain; it is usually said to be derived from the urine of camels; analysis shows it to consist of a phosphate of urea and lime. It is much used in water-colour painting, but is not usually permanent.†

INDICATIVE. Representing a part for the whole—a ship for a fleet, a tree for a forest, &c. It is almost exclusively confined to the infancy of Art among the ancients, and the early days of its revival among the moderns.

INDIGO. A deep blue vegetable pigment, passing into violet-purple tints, much used in water-colour painting, and prepared extensively for use in dyeing. It is transparent, tolerably permanent, and

* "Insulam exhaustis chalybdum generosa metallis."—*Ovid.*

† According to Merimée, the pigment is manufactured at Calcutta, from the colouring matter obtained from a tree or shrub called *memecylon tinctorium.*

mixes well with other pigments, forming excellent greens and purples. Its use in oil-painting cannot be recommended. It is procured in its best quality from the *indigofera pseudotinctoria* of the East Indies, and was introduced to the modern world by the Dutch, about the middle of the sixteenth century. A deep brown, known as indigo-brown, and a deep red resin, known as indigo-red, may be extracted by purifying the blue colour obtained from this dye. The old blue dye of the aboriginal Britons was procured from *woad* (*isatis tinctoria*).

INFULA. (*Lat.*) 1. A flock of red and white wool, worn as a wreath by the Romans on festive and solemn occasions. In sacrificing, it was tied with a white band to the head of the victim. 2. INFULÆ, *in ecclesiastical costume*, are pendents to the mitre.*

INITIAL. The first letter of a proper name, or the first of the chapters of a book.† The sacred initials have been constructed in a variety of decorative forms, not the least curious of which are those formed of wood, and richly carved with scenes from Holy Writ. Of these the letter M is most frequent, being that of the mother of our Lord. One of these, in the collection of the Louvre, is most elaborately decorated with small compartments, representing her adventures. They are generally the work of the sixteenth century, and succeeded the older diptychs, which they resembled.

INLAYING. The art of inserting wood, ivory, tortoiseshell, metal, &c., into grooved patterns in furniture for decorative purposes. (See BUHL, MARQUETERIE, &c.)

The cut, giving a copy of the clerical Infula, is copied from the fine brass of John Boothe, Bishop of Exeter, 1478, in East Horsley Church, Surrey.

† They were generally most elaborately painted and gilt. See LETTRES HISTORIÉES.

INSCRIPTION. A motto, quotation, or other sentence, used to denote the purpose or age of a building, or as an ornamental adjunct. It was customary, in the fifteenth and sixteenth centuries, to use inscriptions for this purpose over the doors of houses, upon the walls, or tapestries. Such inscriptions were placed on ornamental scrolls, or the letters were fancifully constructed so as to become ornamental in themselves. The extreme beauty of the cursive alphabets of the eastern nations have rendered them peculiarly fitted for such decorative purposes, and the walls of Mahommedan houses are covered with such inscriptions, combined with ornament and flowers.

INSIGNIA. Any ceremonial badge, sword, mace, &c., indicative of office; an order of knigthood; the medal of a soldier, or that of a private body—such as the Freemasons, &c. &c.

INTAGLIO. (*Ital.*) Figures cut into the material used for seals, matrices, &c.

INTAGLIO-RELIEVATO. (*Ital.*) A peculiar kind of intaglio practised by the ancient Egyptians. (See CAVO-RELIEVO.)

INTENSE BLUE is a preparation of indigo, of greatest power, very durable and transparent.

INTERCOLUMNIATION. The space between the columns of a temple or colonnade.

INVENTION. A term employed to designate the conception or representation of a subject, the selection and disposition of its various parts, and the whole means by which the artist seeks to portray his thoughts. The painters who have displayed most invention in their works are Raphael, Rubens, A. Poussin, Durer, and Rembrandt. Some artists have invented their subjects, as well as delineated them, with a high moral aim, too, like the poets Cowper and Pope; such a painter was Hogarth. Among the artists of our time, none have approached Kaulbach in invention.

IODINE SCARLET, PURE SCARLET. A pigment prepared from deutoxide of

mercury, of a more brilliant colour than vermillion, and of equal body; but it is extremely liable to decomposition, and cannot be recommended for use in painting; yet the brilliancy of this pigment has been sufficient temptation to the artist to employ it in representations of sunsets, firelight, &c., and when protected with gum it has stood a long time. It must be carefully used, and an ivory palette-knife employed, as most metals change this colour all tints from yellow to black.

IODINE YELLOW. A novel colour, produced from an acid solution of lead by an alkaline solution of iodine, which forms a precipitate of a very bright yellow tint. It is very liable to change, and requires great caution in its use.

IRON. The oxides of this metal supply many valuable pigments to the painter. All the ochres and red earths owe their colour to the presence of oxide of iron, and they possess the greatest durability. Indian red, Venetian red, Mars red, Mars orange, Mars yellow, are all coloured by iron. A higher degree of oxidation converts the red into purple and violet; hence the Mars violets of different shades. The yellow ochres, when burnt, yield various brown reds.

ISOKEPHALEIA. (*Gr.*) A rule in ancient Greek Art, according to which all the figures on a bas-relief were represented of an equal height, whether seated, standing, or riding.

ISOMETRICAL PERSPECTIVE allows of buildings being represented with base lines at any angle of view, but without the other lines of any side of such building converging, as they do in ordinary or natural perspective, to a vanishing point; hence everything is perfectly cubical in form, and the side farthest from the spectator not diminished, however much it may recede. It is generally adopted for *bird's-eye* views of extensive buildings, which thus combine the advantages of a ground plan and elevation.

ITALIAN EARTH. A pigment known as burnt Italian earth—probably burnt Roman ochre—is very similar to Venetian red. The colour is due to the presence of iron, and may therefore be considered permanent. Mixed with white, it yields valuable flesh tints.

ITALIAN PINK. The *pinks* are the *stils de grain* of the French. They consist of yellow vegetable juices, precipitated upon whiting. Indian pink is prepared from the juice of yellow berries, or better from quercitron bark. It is sometimes called *yellow lake*. Being transparent, this class of pigments has been recommended for shadows, but their durability is questionable.

ITALIAN VARNISH. The preparation known under this name is obtained by adding white wax to drying linseed oil, in the proportion of one part of the former to five of the latter, melting it in a water-bath, and afterwards thoroughly incorporating both by the muller. When used, mastic varnish is added to it, and well mixed on the palette. The mixture has good consistency, flows freely from the pencil, and is useful for glazing.

IVORIES. A generic term for works of Art executed in ivory—as statuettes, bassi-relievi, &c.

IVORY. The osseous matter of the tusks and teeth of the elephant, hippopotamus, narwhal, wild boar, and seal. The best is obtained from the narwhal. Independently of its artistic use for delicate carvings and ornaments, plates are formed from it for the miniature painter; and a mode has been recently invented, by which they are cut of very large size, by following the outer edge of the tooth to the centre, making one large slice of the whole, and then flatting it. Etchings are sometimes executed in ivory, by covering it with a slight ground, formed of pure white wax, mastic, and asphalt, one half-ounce of the latter being added to an ounce of each of the former ingredients. This ground may be etched upon with the needle, and then the subject bit in with sulphuric acid, the ground being afterwards removed by oil of turpentine. Nitrate of silver will blacken the lines thus incised.

IVORY BLACK. The best quality of his pigment is prepared from the parings ft by the ivory-turner, calcined in close rucibles. They yield a fine, transparent, eep-toned pigment, extremely valuable, oth in oil and water-colour painting. he pigment, commonly sold under the ame of ivory black, is prepared from cal-ined bones; it is much browner in hue han that prepared from ivory.

IVY. This plant was used as a symbol f eternal life, from its remaining con-inually green. A wreath of ivy consti-uted the prize of a victor in the Isthmian ames; it was afterwards superseded by he pine-garland. The mediæval painters repared a red pigment from the juice or um which in warm countries flows from he ivy in the month of March.

JACK. Defensive body armour worn y troops from the fourteenth to the seven-eenth centuries inclusive. It consisted f a leathern surcoat worn over the hau-erk, and sometimes quilted like a gambe-on. The term is also applied to a naval lag containing national arms.

JAGERANT. *In Armour*, a jacket worn for defence, in lieu of breast and back plates. See JAZERINE.

JAMB. The side of a window or door, or any other opening in a wall.

JAMBARTS, JAMBS, JAMBEAUX (*Fr.*) *In Armour*, leg or shin pieces of *cuir bouilli*, or metal, much worn during the reign of Richard II.*

JAMES, ST., THE GREAT. *In Christian Art*, this saint has for his attribute the sword by which he was decapitated. Sometimes he is attired as a pilgrim, with his cloak covered with shells. He is the tutelary saint of Spain, and a very popular subject with artists.

JAMES, ST., THE LESS. This apostle met his death by being precipitated from the summit of the temple, and then dispatched by a fuller's club, which weapon is his attribute.

JARDINIÈRE. (*Fr.*) An ornamental stand for plants and flowers, to be used as decorative furniture in a dwelling-room.

JASPER. A green-coloured stone with red spots, used by the gem-engravers of antiquity, but sparingly adopted by moderns. There are several varieties of the same—as agate jasper, striped jasper, the Egyptian red and brown, and porcelain jasper.

JAVELIN. A light hand-spear, used for throwing at an enemy. Livy informs us that the blades of the Roman javelin were purposely made very slender, in order that, when thrown, whatever they struck against might be sufficient to bend them, and therefore render them useless to throw back again and annoy the attacker.

JAZERINE. A jacket strengthened by small plates of metal. It was of Italian invention, and called *ghiazerino*, from its resemblance to a clinker-built boat. It is mentioned as early as the latter part of the thirteenth century, and was formed by overlapping pieces of steel, fastened by one edge upon canvas, which was coated over with velvet or cloth; it was, in fact, a method of quilting or padding a dress with metal internally, to make it sword and dagger proof, without being visible to the eye. The pieces of metal were generally small, and allowed flexibility, by being fastened down by one side only. Such dresses were much worn in Italy by nobles, in the troublous period known as the middle ages. They were also worn by the peasantry of the English border, in their journeys from place to place, as well as in their occasional skirmishes with the moss-troopers, who were generally equipped in some sort of armour in their cattle-stealing irruptions. Such coats, strengthened with iron for ordinary use, as a kind of invisible defence, were frequently termed *jacks*

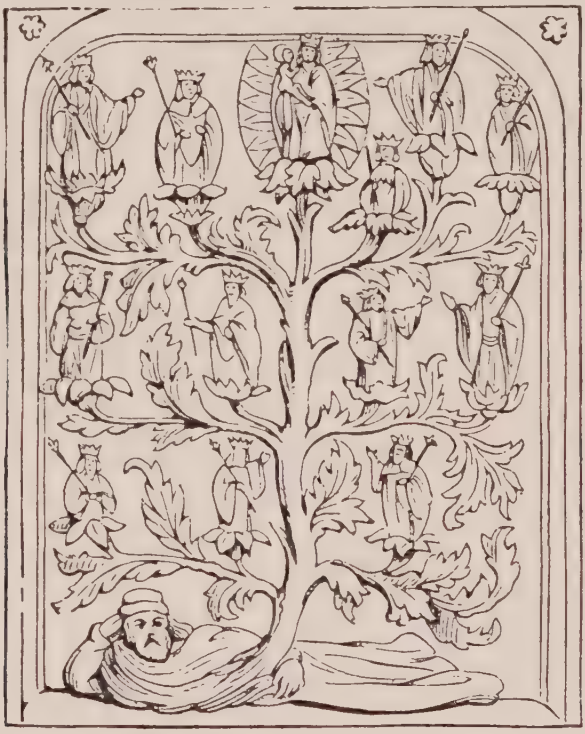
* Our specimen is copied from the brass of Sir John De Creke, in Westley Waterless Church, Cambridgeshire.

in the fifteenth and sixteenth centuries, and under that name are continually mentioned by historical writers.

JERKIN. *In Costume*, during the reign of Henry VIII., the jacket, or, as it was sometimes called, the jerkin, coat or gown, was worn under the doublet, according to the fancy or convenience of the wearer.

JEROME, St. A learned father of the church, who died A.D. 420. He is generally represented as an aged man, in the dress of a cardinal, employed in writing or studying, a lion being seated beside him. There are few saints more constantly seen in works of mediæval Art than St. Jerome.*

JESSE, Tree of. *In Christian Art*, the genealogy of our Lord was a subject often selected by the mediæval artists for representation, either in stained glass, sculpture, painting, or embroidery.† The idea of treating our Lord's genealogy under the semblance of a vine, arose most probably from the passage in Isaiah. Jesse is usually represented recumbent. The mystic vine (the emblem of spiritual fruitfulness) springs from his loins, and, spreading in luxuriant foliage, bears on distinct stems



the various royal and other persons mentioned in St. Matthew, chap. i., among which the kings David and Solomon occupy a distinguished position. Those before the Babylonian captivity are represented as kings, afterwards as patriarchs. The name of each is usually inscribed on a label, entwined in the vine, close to the figure designated; near the summit is the Virgin Mary in glory, with our Lord in her arms, but the stem does not extend to him, on account of his divine incarnation. There are examples of the vine terminating in a cross, with our Lord crucified. This manner of representing the genealogy of our Lord, of which there are examples even of the twelfth century, was very common

* One of the most celebrated pictures in existence is the "Communion of St. Jerome," by Domenichino, in an apartment of the Vatican. It is placed opposite Raphael's "Transfiguration," and is considered second only to that world-renowned work.

† Our illustration is copied from a sculpture over the central western portal of the cathedral of Rouen.

from the thirteenth to the fourteenth, both in stained glass, illuminations of manuscripts and printed "hours," stone and wooden sculpture, and embroidery. Its effect, as sometimes executed, must have been most glorious; the vine, running in luxuriant branches, with a stem and tendrils of gold, thick with green foliage and purple grapes, disposed so as to sustain and surround a long succession of royal personages, with rich crowns, robes, and sceptres, holding labels and illuminated scrolls, and terminating with our Lord in the arms of his mother, radiant with splendour, and surrounded by angels.

JET. A variety of pitch-coal, or glance-coal, which occurs sometimes in elongated uniform masses, and sometimes in the form of branches, with a woody structure. It is, in its natural state, soft and brittle, of a velvet black colour, and lustrous. It is found in large quantities in Saxony, and also in the Prussian amber mines, in detached fragments, and, being exceedingly resinous, the coarser kinds are there used for fuel, burning with a greenish flame, and a strong bituminous smell, leaving an ash, also of a greenish colour. In the valley of Hers (arrondissement of Pamiers), it has been worked from time immemorial into a great variety of fancy articles for the toilet, crosses, rosaries, &c. It is usually fashioned on a wet grindstone; but sometimes the lathe and also the file are used.

Jet is likewise found in England, particularly on the Yorkshire coast. The late Dr. Young, in his *History of Whitby*, says—"Jet, which occurs here in considerable quantities in the aluminous bed, may be properly classed with fossil wood, as it appears to be wood in a high state of bituminisation. Pieces of wood, impregnated with silex, are often found completely crusted with a coat of jet about an inch thick. But the most common form in which jet occurs is in compressed masses, of from half an inch to two inches thick, from three to eighteen inches broad, and often ten or twelve feet long. The outer surface is always marked with longitudinal *striæ*, like the grain of wood, and the transverse fracture, which is conchoidal, and has a resinous lustre, displays the annual growth in compressed elliptical zones. The jet of our coasts was known to the ancients by the name of *gayatas*. Many have supposed this substance to be indurated *petroleum*, or animal pitch; but the facts now stated are sufficient to prove its ligneous origin."

The trade in jet ornaments, for which Whitby is the principal emporium, is a branch of industry of recent origin. In the recollection of the present generation, there were no established manufactories for jet articles, though rings, brooches, and watch seals, fashioned with a penknife by the more dexterous inhabitants, were occasionally to be met with. As evidence that jet was used in personal decoration at periods long anterior to the present, beads and ear-drops have been found with the human remains in the ancient tumuli of the neighbourhood. Sepulchral monuments, according to ancient records, were subsequently adorned with it, doubtless from its appropriate sable polish; and in 1613, the date of Drayton's *Poly-Olbion*, we find it expressly alluded to as one of the many fossil products of this district:—

> "The rocks of Moultgrave, too, my glories forth to set,
> Out of their crannied cliffs can give you perfect jet."

It is still out of the Mulgrave estate, about four miles coastwise north of Whitby, that most of the best jet is extracted. The cliffs for six miles south of this town yield it, and the jet-gatherer, whose occupation rivals the proverbial peril of the samphire collector, pays an annual acknowledgment to the landowners for "working the seam;" Colonel Chornley, lord of the manor, and Earl Mulgrave, being the chief proprietors in those localities. The "gatherers" are lowered over the cliffs by ropes, which are fastened to stakes driven into the ground above, and thus, with a slight foot-hold on the face of the precipice, they work for

several hours a day. The number of men and boys so employed is about one hundred at Whitby, and nearly as many at Scarborough. The average annual value of the quantity collected is about £15,000; the price paid by the manufacturer for the raw material varies according to the size and quality of the pieces, ranging from two shillings to twelve shillings per pound. Nearly the whole of the jet manufactured is sent to the wholesale warehouses for jewellery and fancy articles, in London and Birmingham.

The trade has been in some degree invaded by the glass-makers, who imitate jetwork in black glass; this is capable of assuming a higher polish, which it does not lose by time, while it costs much less in its manufacture.

JET-D'EAU. (*Fr.*) A column of water elevated by hydraulic pressure, and used for decorative fountains. The great jet at Versailles rises to a height of 100 feet; that at Chatsworth to 267 feet, which is the highest in existence.

JEW'S PITCH. A kind of asphaltum, originally from Judea. (See ASPHALTUM.) It has been used by artists, ancient and modern, but is not a safe brown to use, as these bituminous preparations retain the oil in which they are ground in a semi-fluid state; and it is asserted of Rembrandt's portrait by himself, in the gallery at Florence, that the shadows painted with this material are still soft, though quite opaque with accumulated dust. In our own National Gallery, a still more striking instance of its fluidity occurred in Hilton's picture. One of the eyes of a figure, which had been deeply shadowed with this material, was found to be slipping down the face; and the only remedy to recover the disfigurement was turning the picture upside down, that it might slip back again! A curious lesson to obtain in Art.

JOACHIM, ST. The father of the Virgin Mary. He is generally represented leading her as a child to the temple, or bearing a basket with doves, in allusion to his offering there; or meeting St. Anne, his wife, at the Golden Gate of Jerusalem, the fulfilment of an angel's promise, that by that circumstance he should be assured of a daughter, who would be the mother of our Lord.

JOHN, ST., THE BAPTIST. He is generally represented in a coat of sheepskins, in allusion to his life in the desert, and bears a rude wooden cross, with a pennon sometimes attached, inscribed "Ecce Agnus Dei;" or a book, with a lamb seated on it; or the lamb, as engraved page 9, surrounded by a halo, and held in the right hand of the saint.

JOHN, ST., THE EVANGELIST, is either represented writing his gospels, or bearing a chalice, from which a serpent issues, in allusion to his driving the poison, in that form, from a cup which had been presented to him to drink. He is also sometimes represented in a cauldron of boiling oil, from which he also escaped unhurt, and was then banished to Patmos, dying of very old age at Ephesus. He is a popular saint, and frequently depicted; and in England alone as many as 240 churches are named in his honour.

JOSEPH, ST. The husband of the Virgin; is known by the budding staff which he holds in his hand, and which miraculously flowered, to denote him as the chosen husband of the tribe of David. He is usually represented as an aged man.

JOUSTS. (*Fr.*) Conflicts of peace between knights in the middle ages, as trials of valour. They were peculiarly undertaken to honour the ladies; a knight not unfrequently asserting the superiority of his lady love, and challenging all comers to disprove it, if they could, at the spear-point. The combatants used blunted spears, but were still subject to much danger from sudden blows on horseback. Strutt says, tournaments and jousts, though often confounded with each other, differed materially. The tournament was a conflict with many knights, divided into parties, and engaged at the same time; the joust was a separate trial of skill, where only one man was opposed to another. The latter was

frequently included in the former, but not without many exceptions; for the joust might be exclusive of the tournament.

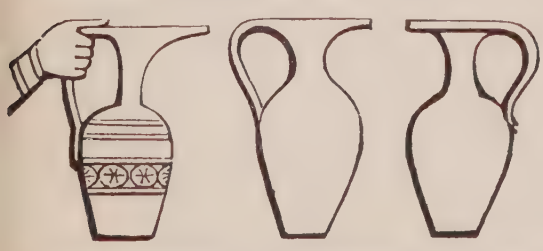
JOUSTING-HELMET. A wide, large helmet, made to cover the head and neck, and rest upon the shoulders of the knight, in jousts and tournaments. It was decorated with the *orle* displaying his colours, and his *crest* above that.*

JOYS OF THE VIRGIN. The principal joys and sorrows of the Virgin were favourite subjects with the old painters, and the series was generally depicted on the walls of churches. The joys were seven, and consisted of—1, The Annunciation; 2, The Visitation; 3, The Nativity; 4, The Adoration of the Kings; 5, The Presentation in the Temple; 6, Christ found by his Mother in the Temple; 7, The Assumption and Coronation of the Virgin.

JUBÉ. (*Fr.*) The rood-loft in a cathedral or church, which parts the chancel from the choir, and which obtains its name from the custom of pronouncing the words *jube Domine benedicere*, from it in the catholic service before the lessons, which were also chanted there.

JUDE, St. We are ignorant in what manner this saint met his death, whether by crucifixion or sawing asunder: his attributes are the martyr's palm and the book. Sometimes he is represented with a club or staff, and a carpenter's square, in allusion to his trade.

JUG. A vessel for pouring liquids, having a single handle. Its obvious utility and simplicity have preserved its form comparatively unchanged in all ages; jugs

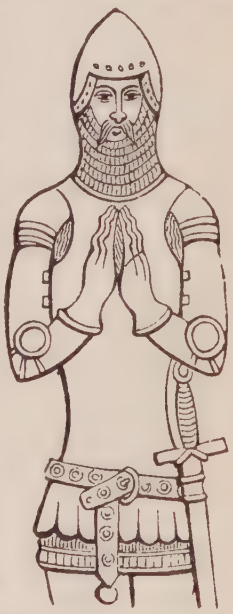


almost identical with those constantly seen on modern tables, occurring in the paintings at Thebes, executed by the ancient Egyptians, and delineating those in common use three thousand years since. We select some examples from the great work on Egypt, by Professor Rossellini.

JULIAN, St. The popular patron saint of travellers, to whose comfort and protection he especially devoted himself; he is usually represented ferrying them across a river, or receiving the poor and afflicted, or accompanied by a stag, in allusion to his early career as a hunter.

JUNONES. (*Lat.*) The guardian spirits of females, as the genii were of males. They take the form of females, are clothed with drapery, and have bats' wings.

JUPON, Pourpoint. (*Fr.*) In costume a sleeveless overcoat, composed of several thicknesses of material sewed through, and faced with silk or velvet, upon which were embroidered the wearer's arms; it fitted closely to the body, and descending below the hips, terminated in an enriched border of various patterns; with it was worn the military belt, upon which much ornament was lavished.*



KAOLIN. The name first applied by the Chinese to the fine white clay used in the manufacture of porcelain, and consisting almost entirely of silica and alumina, the former preponderating generally as much as one-fourth over the latter.

KEEP. The central strong tower of a castle, also termed Donjon. (See that word.)

KEEPING. An attention to the proper subserviency of tone and colour in every

* See cut to Heraldic Crest, which is a good example of a jousting-helmet.

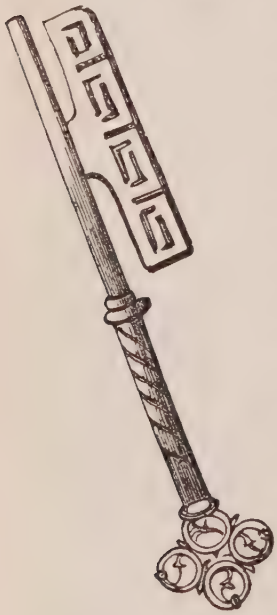
* We have selcted our specimen from the brass of Sir J. de Paletoot (1361) in Walton Church, Hertfordshire,

part of a picture, so that the general effect is harmonious to the eye. When this is unattended to, a harshness is produced, which gives improper isolation to individual parts, and the picture is said to be *out of keeping*.

KEPT DOWN. Subdued in tone or tint, so that that portion of a picture thus treated is rendered subordinate to some other part, and therefore does not obtrude on the eye of the spectator, which is intended to be rivetted to some more important portion of the work.

KERCHIEF. A square of fine linen, used as a head-covering by women, sometimes termed *head-kerchief*, in contradistinction to the *hand-kerchief*, or else as we have given it, without such prefix, as the kerchief *par excellence*.

KERMES, or GRANA. The dead bodies of the female insect of the *coculus ilicis*, which feeds upon the leaves of the prickly oak. As a dye, it is considered among the most durable of colours, producing a scarlet of fine quality, which formerly supplied the place of COCHINEAL.*



KEY. The key is frequently used as a symbol in heraldry to denote office in state, as that of chamberlain of the court, who bore such insignia. The arms of religious houses under the patronage of St. Peter (and also the see of Gloucester) bear the keys of the saint. St. Peter is always represented with two keys in his hand; and they are consequently the insignia of the Papacy, and are borne saltierwise, one of silver, the other of gold. They are the emblems also of the Saints Servatius, Hippolytus, Geneviève, Petronilla, Osyth, Martha, and Germanus of Paris. They are usually of a decorative kind, similar to that in our engraving, from an ancient picture by Memling, representing St. Peter. Keys in the middle ages generally exhibited much fanciful design, and were wrought with great care and taste.

KEY-STONE. The central stone of an arch.

KING-POST. The great central post supporting the gable of a roof where it meets, and which post rises from the cross-beam passing from the side walls of a room, and used in the open timber roofs of ancient houses.

KIRTLE. *In Costume.* A term which may be explained by stating it to be synonymous with the modern word *gown*.

KIT-CAT. This term is used to designate a canvas used for portraits of a peculiar size—viz., twenty-eight or twenty-nine by thirty-six inches. The name originated from the circumstance of that size being adopted by Sir Godfrey Kneller, for the portraits he painted of the Kit-cat Club, an association of eminent political and literary characters, who took their name from one Kit, or Christopher Cat, who supplied them with the mutton pies which formed their staple dish.

KNAPSACK. See HAVERSACK.

KNIFE. The flaying knife is the emblem of St. Bartholomew, who died by that torment. A knife is also borne by Sts. Agatha, Albert, and Christina; and a sacrificing knife by St. Zadkiel, the angel.

KNOP, KNOT, KNOB. A boss, or an ornament of a round bunch of flowers or leaves. Also the foliage on the capitals of pillars.*

KREMS WHITE. A carbonate of lead; it is the finest white-lead used in oils of

* "The word kermes in Arabic signifies 'little worm.' In the middle ages, this dye-stuff was therefore called *vermiculus* in Latin, and *vermillion* in French. It is curious to consider how the name *vermillion* has since been transferred to red sulphuret of mercury."—*Dr. Ure.*

* See a very beautiful example illustrative of the word Boss.

less body than flake white: it takes its name from the city where it is manufactured, Krems or Crems, in Austria, and is sometimes termed Vienna white.

LABARUM, CHRISM. *In Christian Art*, the chrism is a monogram composed of the two first letters of the name of Christ in Greek characters, interlaced and crossed ☧ It is the seal which Constantine, after his conversion, placed on the Roman standards.* The labarum is the standard

1. 2.

3.

marked with this sacred seal, and not the seal itself. Sometimes the X, instead of retaining its ordinary position, is placed upright, and surmounted, thus ☩. These letters are often accompanied with the A and Ω, and circumscribed by a circle. Such varieties of the chrism are found in the catacombs, and upon many of the coins of the early Christians. The CHRISM was delineated during the whole of the Roma-Byzantine period. It was reproduced in the twelfth century; and during the thirteenth it is sometimes found placed on the anterior parts of altars. The two first Greek letters of the name of Jesus, I H, and the two other letters, X Θ, Χριστος Θεος (Christ God), are also found sometimes upon ancient monuments; and often the image of the cross is placed between the two abbreviations, $\overline{\text{XP}}$ † NI (Christ the Conqueror). In the commencement of the twelfth century, we find the chrism replaced by the three letters, X P Σ, which are the two first and the last letters of the name of Christ in Greek. Louis VI. had them engraved upon his coins, and they were preserved upon the coins of France until the time when the *rénaissance* scattered all the ancient traditions. Francis I. was the last king who admitted the abridged Greek name; his successor substituted the Latin.

LABEL. A band or scroll upon which inscriptions are placed. In mediæval works of Art, they are of constant occurrence, and are held by saints and angels, inscribed with words and mottoes; sometimes they proceed from the mouths of persons represented, indicating the words which accompany the action delineated. In architecture, they were abundantly used for inscriptions of all kinds. In heraldry, labels are marks of cadency. One consisting of a band crossing the shield, with three points depending, marks the coat of an eldest son.

LABYRINTH. The earliest labyrinths were subterraneous, consisting of intricate passages in the rocks, and devoted to religious worship or funereal purposes. The more modern labyrinth was above ground, with winding ways running into each other. The garden labyrinth was of the same design, clipped bushes forming an impervious wall on each side of the walks. Geometrical figures, composed of various pieces of coloured marbles, and so disposed as to form labyrinths, were not unfrequently formed in the pavements of the French cathedrals, and called "labyrinthes de pavé." They are supposed to have originated in a symbolical allusion to the Holy City; and certain prayers and devotions accompanied the perambulations of their intricate mazes. The finest remaining example is in the nave

* Fig. 1 represents the standard of Constantine, as delineated on his coins. Figs. 2 and 3 are copied from monuments of the earliest epoch of the Christian church in the catacombs at Rome.

at Notre Dame, at Chartres; and a person following the various windings and turnings of the figure, would walk nearly eight hundred feet before he arrived at the centre, although the circumference does not exceed thirteen yards. Similar labyrinths formerly existed at Notre Dame, in Paris, at the Cathedral of Rheims, and at Amiens.*

LAC. A term applied to a concrete brittle substance, of a dark red colour, called in Arabic *lakah*, and in English *gum-lac*. It is taken from an East Indian tree (*croton lacciferum*), and when in the form of grains, is called *seed-lac*, and when in thin, flat cakes, *shell-lac*.

LACE. This elegant article of personal decoration may be traced to the fringes or fimbria of antiquity. This form of decoration appears to have been applied to dress in the earliest ages. We find fringed borders on the robes of Egyptian princes and princesses, as represented on the recently-discovered monuments; and minute directions are given in the Levitical law for the fringed borders of sacerdotal vestments. As the Egyptians prepared in their looms a light gauze, so thin as to be called "woven air," it seems probable that the bordering of such dresses would be composed of some texture equally light and transparent; and we think that a fringe, very closely approximating to modern lace, may be seen on the dress of an Egyptian princess in Rossellini's *Ancient Egypt*. Hope's *Costumes of the Ancients* exhibit many beautiful patterns on the borders of the dresses of Grecian females, all remarkable for the simplicity of their design and correct taste, and are worthy of being revived by modern manufacturers. After the conquest of Greece, the custom of wearing lace was introduced, with many other Hellenic fashions, into Rome, and it soon spread over Italy. From a few incidental notices, we are led to believe that the construction of *laciniæ*, or laces, became an important branch of Italian manufacture, and that its products formed a part of female luxury in the age of the Antonines. It was customary among the earlier Christians for females to wear veils during divine worship; but we find that some zealous writers, in the age following that of the Flavian dynasty, complain of the evasion of this rule by some ladies who were proud of their charms, and fond of admiration; they wore some kind of network (*vela reticulata*), embroidered with patterns wrought by the needle (*acu picta*), which may be regarded as the origin of modern lace veils.

Mary de Medicis is said to have been the first who introduced the custom of wearing lace into the court of France; she brought the fashion from Venice, where lace had long been worn by the nobility of both sexes, as was indeed the case in most of the wealthy states of Italy. There is, however, some evidence to prove that laces of some kind had been previously known in Northern Europe; for, in a statute of Richard III., prohibiting foreigners from importing into England any such articles as were manufactured out of the country, we find "laces of thread, laces of gold, and laces of silk and gold," distinctly enumerated. But here the word is equivocal, for lace was a name applied to a tape or bobbin used for fastening the dress, and continues to be used in that sense at the present day. It must also be remembered that pins, which are necessary to the manufacture of lace, properly so called, were not used in England before the year 1543; so that lace, if made at all, must have been limited in quantity and coarse in fabric. In examining the illustrations of costume in illuminated manuscripts, we have, however, proof that ornamental borderings, partaking of the nature of lace, were worn in the age of the Plantagenets; but we have been unable to discover indications sufficiently satisfactory to enable us to approximate with any degree of certainty to the nature and fineness of the texture.

Network, which is so closely related to lace, was undoubtedly produced in England

* The Greek interlaced scroll ornament is also termed a labyrinth. See the word A-LA-GRECQUE, and its illustrative cut.

under the Plantagenets. Embroidered nets of fine mesh are mentioned as worn for decoration in the descriptions of tournaments, but the notices of them are generally vague and imperfect.

Tradition ascribes the first establishment of the lace manufacture in England to some refugees from Flanders, who settled at the village of Cranfield, in the west of the county of Bedford, adjoining Buckinghamshire. We have not been able to find any definite authority for this statement; but it is not destitute of probability, for from the Flemings we have undoubtedly derived almost all our manufactures connected with dress. There is also abundant evidence that the Flemings were very successful in the production of this beautiful fabric, and that they introduced many improvements, both in its substance and design, which were subsequently imitated in England. In the early part of the seventeenth century, the lace of the Netherlands held unquestioned superiority for tasteful design. Children were trained to the manufacture from a very early age; and such was the demand, that a very near approach to the modern factory system was made at this period in Flanders.

Buckinghamshire was the chief seat of the lace manufacture in England during the seventeenth century, and from thence it spread into the adjoining counties of Bedford and Northampton. It seems to have been regarded as a staple trade; for when a free-school was founded at Great Marlow, by Sir Henry Borlase, in 1626, one of the purposes for which it was endowed was stated to be the instruction of twenty-four girls in knitting, spinning, and the making of *bone lace*.* Twenty years after, Fuller notices this branch of industry as a thriving manufacture, and his evidence is confirmed by that of the different itineraries.

Flanders and Belgium still reign supreme in the hand-manufacture of lace. The thread is sometimes so delicately constructed, that one pound of it will cost 350 francs; and it is so fine, that the thread will snap in frosty weather. Such extremely delicate work is very dear; a veil has cost 2000 francs, and been several years making. The effect on the worker is great, and sometimes produces blindness.

Machinery has, however, been applied to this manufacture with great success; and in such continuous variety of inventing, that the genuine lace of hand labour is almost discarded for that of the machine, which produces for seven shillings a fabric which would have cost seventeen pounds some twenty years ago.

LACERNA. (*Lat.*) *In Ancient Costume*, a loose garment, with a hood, worn by the Romans over the TOGA, open in front, and fastened by a buckle under the throat or on the right shoulder. It was usually of

a dark colour, and generally worn as a protection in bad weather; but in early times exclusively as a military garment. After the Roman civil wars, its use became more general.*

LACHRYMATORY. Literally a tear-bottle. A fanciful use attributed to small glass vessels, in shape like the *alabastron*, but with a longer neck, and said to

* This is a pillow-lace; so termed from the bone bobbins on which the thread was wound.

* The engraving is a copy of a Roman bas-relief, published by Montfaucon.

be intended for holding tears consecrated to the dead, but their real use was to hold perfumes or ointments.*

LACINIA. (*Lat.*) The two drop-like excrescences growing, like warts, under the jowl of a she-goat, which the ancient artists likewise appended to the necks of their fauns and young satyrs, in order to indicate their libidinous propensities, when they represented them without horns.†

The term was also applied to the metal knobs placed at the corners of the chlamys (see cut, page 113) and toga, to make them hang steadily and gracefully. Hence the term was occasionally applied to the corners and borders of the dress itself.

LACQUER, LAQUE (*Fr.*) A solution of shell-lac in alcohol, tinged with saffron, annatto, aloes, and other colouring matters.

LACUNARIA. (*Lat.*) A term in Architecture, applied to the panels in a ceiling, which are produced by a series of sunken compartments, originating in the rafters which supported an upper story, and were exposed to the eye, leaving sunk spaces (*lacunæ*) between the intersections as they crossed each other, and which were afterwards retained as a means of breaking the unsightly flatness of a ceiling; the edges of these panels being decorated with carved and gilt ornaments, and the centres filled in with decorative painting.

LAENA. (*Lat.*) A garment worn by priests in ancient Rome, generally of wool, and capacious in form. It was also used by the rich as an extra outer-garment, or robe of state; and the same kind of article was worn by the poor, probably from its capacious and simple character, like the "bernous" of the Arab. Rich says, the term properly was used to designate the "peculiar kind of woollen cloth with a long loose nap," used by the ancients for outward garments of various kinds.*

LAGENA. (*Lat.*) An earthenware vessel for wine, with double handles, a wide mouth and base, resembling in general form the hydria, but having a broad projecting base or foot.

LAKES. LAC (*Fr.*), LACCA (*Ital.*) A term applied to animal and vegetable colouring matters precipitated from solutions on earthy bases, such as alumina, chalk, and oxide of tin. Formerly, it was limited to the crimson-coloured pigment obtained from LAC; but we have now YELLOW LAKES, made from a decoction of Persian or French berries, to which soda and alum are added, the precipitate being dried, and made into cakes; PURPLE LAKES, and GREEN LAKES, prepared by mixing yellow lakes with blue pigments. The most valuable LAKES are obtained from madder and cochineal, which yield Indian lake, carmine, crimson lake, rose madder, &c. DROP LAKE is obtain from Brazil wood. The LAKES used by the early Italian painters were derived from KERMES.

The finest RED LAKE is that derived from cochineal, and was accidentally discovered by a Franciscan monk, at Pisa, who was obtaining, for medical purposes, an extract of cochineal with salt of tartar, and found a brilliant red precipitate at its base. MINERAL LAKE is a pigment prepared by French chemists, and used by French artists. It is a kind of orange chrome. The name is also given to the orange-coloured oxide of iron. CARMINE LAKE is also known as Florence, Paris, or Vienna lake. The carmine of Madame Cenette, of Amsterdam, is prepared by

* See GUTTA.

† Rich's *Companion to the Latin Dictionary.* The engraving is a copy of the famous antique faun in Winckelmann's *History of Art.*

* *Companion to the Latin Dictionary, &c.*

adding the bin-oxalate of potash (salts of sorrel) to the solution of cochineal, and then adding carbonate of soda. This carmine is carefully dried, in the shade, at a uniform temperature; it is of great brilliancy. Other carmines are prepared by the addition of muriate of tin, but these have usually a yellowish tinge. From these modes of preparation, it will readily be inferred that carmine is a compound of a peculiar animal-colouring matter and an acid.

A method of purifying or brightening carmine has been employed by those who prepare colours for miniature painters. This consists in dissolving carmine in a solution of ammonia, by allowing them to stand together in the sunshine. When the ammonia has acquired an intense blood-red colour, it is poured off, and alcohol and acetic acid are added to it. The carmine, in a state of extreme brilliancy, is precipitated. By this process, the pure carmine is separated from the alumina, and we obtain a similar preparation to that procured by Madame Cenette's process. A very brilliant article is also produced by the use of acetic acid and alcohol, by Herschel, of Halle. Considerable difference exists in the characters of this beautiful pigment; and our manufacturers have rarely been enabled to produce such richness of colour as that usually obtained by the French carmine manufacturers. The process is one which, although apparently exceedingly simple, requires the utmost attention, since everything depends upon the addition of the alumina, &c., at certain times determined by experience, and it is most important that the heat should not be too long applied. Notwithstanding, however, that every attention has been given to these points, it is undeniable that carmine prepared on the Continent is superior to the article made in England. The cause of this was for a long time a mystery. It is, however, now explained; and, curious as it may appear, it is proved to depend entirely on the circumstance that the French and Dutch manufacturers will never manufacture carmine on a dull day. Even in this country, the difference between two samples of carmine which have been prepared in precisely the same manner, except that one specimen has been precipitated on a cloudy, and the other on a sunshiny, day, is exceedingly remarkable. This peculiar influence of light on colour is not confined to carmine; we may detect, even in Prussian blue, the same difference dependent upon the character of solar radiations; and in the process of dyeing any very brilliant colours, too much attention cannot be given to this fact.

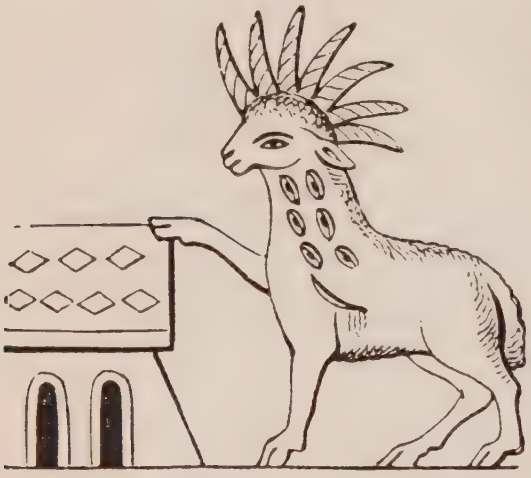
Carmines are adulterated by being mixed with a large additional quantity of alumina, and sometimes with vermillion, the sulphuret of mercury. Cochineal is adulterated by being moistened with gum-water, and shaken in a box with powdered sulphate of baryta, and bone or ivory black, by which its weight is increased about 12 or 14 per cent.

LAMB. *In Christian Art*, the lamb is one of the most ancient and frequently occurring emblems of the Redeemer.* It is the attribute of St. Agnes, St. Geneviève, St. Catherine, and St. Regina; St. John also carries a lamb, or is accompanied by the paschal lamb, and it is found in buildings dedicated to this saint. Representations are met with of Christ under the form of a lamb, standing on a mount, from whence flow four streams: these typify the Evangelists.† Others represent the Saviour in the human form, standing with a lamb by his side, and surrounded by twelve other lambs, representing the twelve apostles. In the first ages of Christianity, Art

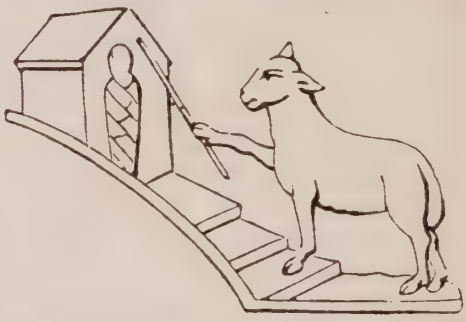
* Christ dying on the cross is the symbolic lamb spoken of by the prophets; or, shedding his blood for our redemption, is the lamb slain by the children of Israel, and with the blood of which the houses to be purified from the wrath of God were marked with the celestial "tau." The paschal lamb, eaten by the Israelites on the night preceding their departure from Egypt, is the type of that other Divine Lamb of whom Christians are to partake at Easter, in order thereby to free themselves from the bondage in which they are held by vice. St. John, in the Apocalypse, saw Christ under the form of a lamb, wounded in the throat, and opening the book of the seven seals.

† See the cut given under that head.

was not content with representing Jesus Christ under the form of a lamb only; the personages of the Old and New Testament were also figured under the form of lambs or sheep—as, for instance, Abraham, Moses, St. John the Baptist, and the apostles; the latter are constantly seen under that form upon ancient sarcophagi, in the frescoes of the Catacombs, and on the ancient mosaics of the Roman Basilicæ. Sometimes the twelve tribes of Israel are so represented. When, however, more or less sheep than twelve are represented, the "faithful" are symbolised. Entire scenes from the Bible have been represented as performed by sacred personages transformed



into lambs. In all illustrations representing subjects from the Apocalypse, the lamb is represented with seven horns and seven eyes, breaking the seals of the mysterious volume.* This symbol was generally introduced in the centre of crosses, with the Evangelists at the extremities; of which there are several examples in sepulchral brasses. In ancient monuments, the lamb is represented as performing various miracles—raising Lazarus from the dead†—multiplying the loaves in the wilderness—being baptized in Jordan—crossing the Red Sea—lying slain upon an altar—or else standing at the foot of the cross, shedding blood from its breast into a chalice, which overflows into a neighbouring river



—lastly, as pouring forth blood from its feet, in four streams, flowing over a mountain, but always carrying a cross. In the early frescoes and mosaics, we frequently find the representation of our Lord under the image of a lamb, lying on a throne surmounted by a cross. When representing the Saviour, the head of the lamb is surrounded by the cruciform nimbus, or surmounted by a cross.* Upon chasubles and altar frontals, the lamb is frequently represented lying, as if dead, upon the book with the seven seals, or standing, and holding with one foot (sometimes the fore, at others the hind foot) the banner of the resurrection. This is the more popular mode of representation, and as an armorial bearing it enters into the blazon of several towns, noble families, and societies. In representations of the Agnus Dei, the following rules are generally observed:—The body of the lamb is white, a gold nimbus with a red cross surrounding the head; the banner red at the point, with a red cross on a white field next to the staff, which is terminated by a cross. This image is usually figured within a circle or quatrefoil, on a field either azure or gules.†

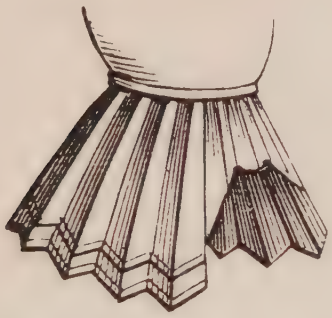
* Our engraving is copied from a French miniature of the thirteenth century, given by Didron, in his *Christian Iconography*.

† Our engraving is copied from a Latin sculpture of the fourth century.

* See the cut under Agnus Dei.

† The favour in which the lamb was at first held by artists was so great, that the human figure of Christ was almost entirely abandoned, that this emblem might be substituted in its place. In the year 692, the Quini-Sextum Council formally decreed that in the future historic figures of Jesus Christ, the human countenance of the Son of God, should be substituted

LAMBOYS. (*Fr.*) In armour, skirts of steel plates, flexible and overlapping,



attatched to the front and back pieces of the cuirass.*

LAMBREQUIN. (*Fr.*) The ornamental covering for the helmet of a knight. See COINTOISE.

LAMES. (*Fr.*) In armour, small plates of steel being the continuation of the jambarts, over the front of the feet, and thus forming the mixed SOLLERETS of mail and plate.†

LAMINÆ. (*Lat.*) Plates or thin pieces of metal. Thin slices of wood used for decorative purposes, or of ivory for the painter. Veneers of all kinds.

LAMP. Among the most beautiful remains of antiquity which have been preserved, are a great number of lamps, formed of clay, metal, terra-cotta, and bronze. The form of these is for the most part oval; flat on the top, with figures in relief. Our engraving represents a portable lamp of elegant form, preserved in the Museo Borbonico. Lamps of this form were usually placed on stands (candelabra); another kind were suspended from ceilings. *In Christian Art*, a lighted lamp is the symbol of good works; it is also the attribute of the wise virgins; the

foolish virgins carry inverted lamps; St. Gudule carries a lamp which an evil spirit is endeavouring to extinguish. In the portal of the cathedral at Amiens two lamps are suspended from the branches of a tree.

LAMP-BLACK. A soot obtained in the manufacture of turpentine, used as a pigment. It is very opaque, and dries slowly in oil. In preparing it for artists' use it is necessary to calcine and wash it.

LANCE. *In Christian Art*, a lance is an attribute of St. Matthew and of St. Thomas, the Evangelists; as well as of Saints Longinus, George, Adalbert, Oswin, Barbara, Michael, Demetrius, &c., &c.*

For an illustration of classic lances we may refer to our cut, p. 21, illustrative of the word AMENTUM. It was generally used by horsemen as a pike to transfix infantry; but it was also occasionally used as a JAVELIN. The barbaric nations always made theirs in the latter form, and the barbed ANGON of the Gauls and Germans may be considered as the prototype of the modern spear. In Saxon drawings we find it generally provided with a cross guard at the base of the socket, by which it is affixed to the shaft, and frequently represented in battle scenes thrown against an enemy. In the middle ages the lance was again deprived of its barb, and assumed

in paintings for the image of the lamb; but, notwithstanding this prohibition, Jesus has never ceased to be represented as a lamb. For more minute details of this interesting section of Christian Iconography, the reader is referred to M. Didron's work, (translated in Bohn's *Illustrated Library*,) and Pugin's *Glossary of Ecclesiastical Ornament*.

* They were cut away, before and behind, to allow the wearer to sit on his horse. Our specimen is copied from the fine series of woodcuts representing the Triumph of the Emperor Maximilian I. In the Tower of London is a suit of armour, presented by that sovereign to our King Henry VIII., which is of a similar construction.

† See cut under JAMBARTS.

* See Husenbeth's *Emblems of Saints*.

the form of the antique; in the fourteenth century, its handle was made thicker toward the hand for security of grasp, which ultimately became too broad for that purpose, and then a space was cut for the hand to be inserted, giving a very secure grasp, while the spreading form of the handle produced a shield for the hand.

LANCEOLATE. Shaped like the end of a lance.

LANCE-REST. A kind of hook, attached to the cuirass on the right side, for supporting the lance in the charge. Our cut

is copied from a figure in the "Triumph of Maximilian;" it shows the great complication of supports for the heavy lances of the sixteenth century. The *rest* is the hook in front of the right breast; but to the side is screwed a *queue*, which goes behind the arm and curls over at top, to prevent the weight of the lance bending its point downwards when placed in the rest, and directed against an antagonist.

LANCET. A term applied to a style of architecture in use in England throughout the thirteenth century, and in which the lights of a window are tall and narrow, ending in an obtuse pointed arch, generally resembling a surgeon's lancet, from which this inartificial term was invented. The arches in this style generally take the same form.

LANDSCAPE. A general view of any portion of the open country, not comprehending street architecture or views of edifices merely.

LANDSCAPE-GARDENING. That particular art which succeeds, by due study of natural beauties in landscape, to combine the best of their peculiarities in an artificial way.

LANDSCAPE-PAINTING. The art of delineating purely natural scenes, and their proper atmospheric effects.

LANGUE-DE-BŒUF. (*Fr.*) A military implement, consisting of a broad-pointed blade, which was affixed to a staff, and received the name from its resemblance to an ox's tongue.

LANIERS. (*Fr.*) Straps for securing the armour, or for holding the shield.

LANISTA. (*Lat.*) The person who trained gladiators in ancient Rome; he is usually represented in works of Art instructing the combatants.

LANTHORNS are of very great antiquity, and some remarkable ones have been discovered at Pompeii and Herculaneum. They differ but little from the modern form. In the middle ages, they took the shape of a circular box, with small oval openings set with crystals to transmit the light.

In Christian Art, lanthorns are the attributes of St. Gudule and St. Hugh.

In Architecture, the termis applied to a small turret raised above the roof of a building, having windows all round it.

LANX. (*Lat.*) A large dish (frequently formed of silver and embossed), used by the Romans in sumptuous banquets.

LAPIDARY. An artizan who works in precious stones, either engraving, cutting, polishing, or setting them.

LAPIS LAZULI. A mineral stone, which furnishes the valuable colour called ultramarine.

LARARIUM. (*Lat.*) The apartment

sacred to the household gods (*lares*). A tabernacle or recessed shrine for a household god, in front of which an altar was placed.

LARES. (*Lat.*) The household gods of the ancient Romans, in whose houses a separate room (*lararium*) was constructed for their reception, into which the master retired to propitiate them by orisons and sacrifices. They were believed to have the power of protecting all the household and its property from evil and misfortune, but were not (like the other household gods—the penates) regarded as divine, but believed to be the spirits of good and great men, willing to guard devout worshippers; thus Alexander Severus numbered among his lares a strange mixture of the illustrious departed. Abraham, Virgil, Orpheus, and Alexander the Great being included. See PENATES.

LAST SUPPER.—LA CENE (*Fr.*)—IL CENACOLO (*Ital.*) This subject is one of the most important and frequently represented in Art. Its treatment is either historical or devotional, dependent on the application of the picture. When intended for altar-pieces, the mystical version is adopted, as typifying the Eucharist; the other version has been adopted to decorate refectories, &c. The representation of this subject is narrowed within certain limits, but when produced by a master mind, as in the famous work of Leonardo da Vinci, we see how it can be rescued from a commonplace style. In the proper treatment of this subject, Christ wears the cruciform nimbus; the Apostles, with the exception of Judas, are also nimbed. In the Eastern churches, Judas is nimbed; because the nimbus characterises *power*, whether for good or evil, and not sanctity only. It is not uncommon to see the devil, the beast with seven heads, nimbed; the nimbus being the external sign of authority and power. But as it was desirable to establish a difference between the nimbus of Judas and that of other sacred personages, it was sought for in the *colour*. The colour of gold is usually given to the persons of the Trinity; red or white to angels, apostles, and the Virgin; violet to ordinary saints. As the nimbus could not be refused to Judas, being an apostle, and gifted with power as such, it is covered with black, the colour of mourning.

LATCH. The old English cross-bow. The name was evidently applied from the resemblance borne by the trigger to an ordinary window latch.

LATTEN, LETON (*Fr.*) A finer kind of brass, of which the incised plates for sepulchral monuments (BRASSES), crosses, and a great proportion of the candlesticks, &c., used in the parochial churches, were made. The antique *laton* of Chaucer and Gower was a mixed metal, resembling brass in its nature and colour; but *white laton* is also named, which was a mixture of brass and tin. In Eliot's Dictionary, 1559, the proper definition of the metal is thus given: "*Æs caldarium*, copper; *æs coronarium*, latyne mettall." The modern latten is composed of copper and calamine, and its goodness, in a great measure, depends upon the quantity of the latter it contains. Much of it is made at Aix-la-chapelle, and in different parts of Germany, for the use of braziers, who construct from it the vessels so constantly used by housewives in the low countries. Latten brass, or black latten, is imported in thin sheets of various sizes, great quantities being made into wire, which is very flexible, and of much use in many mechanical arts. Shaven latten is distinguished from the latter by its great thinness, and brightness on both sides of the sheet. The red latten was formerly used for larger domestic utensils; the white for smaller ones, such as ladles, spoons, &c.*

LATTICE. A window or other open space, having narrow bars crossing it, and each other diagonally.

---

* There is an old jest of Shakespere having stood godfather to one of Ben Johnson's children, and, being asked for his gift, declared, "I will give a dozen of latten spoons, and you may translate them."

LATTICED. Covered with diagonal cross-bars.

LAUREL. The emblem of victory among the moderns, as the PALM was among the ancients. The latter people consecrated it to Apollo, and his priests wore chaplets thereof, as well as others who pretended to inspiration. Statues of Esculapius were also crowned with laurel. The victors in the Pythian games were similarly honoured, because they were peculiarly favoured by the god; hence, also, those who had received a favourable answer from the oracle of the god, or may have been supposed to receive inspiration from him, had a laurel wreath awarded them. Branches of laurel were placed at the doors of imperial dwellings, and ultimately its religious signification became merged, and was forgotten in its secular type of victory. In more modern times, it is a symbol of victory and of peace. It is one of the symbols employed upon the ancient Christian sarcophagi. St. Gudule carries a laurel crown. To the Lybian and Erythræan sibyls are often given the laurel crown.

LAURENCE, ST. Martyred A.D. 258, by being broiled alive; hence he is usually represented holding a gridiron in his hand.

LAY FIGURE. MANNEQUIN (*Fr.*) A wooden figure with free joints, contrived for the study of draperies.

LEAD. This metal was much used for casts of statues, &c., as garden decorations, and has been found to stand our humid climate better than stone.

LEATHER. Skins of animals, so indurated by chemical agents as to be capable of resisting the ordinary decomposing influences. Its manufacture dates from the most remote period, and was known in the middle ages as *cuir-bouilli;* the leather being softened by boiling, then impressed with ornament, and ultimately dried, by which means it became exceedingly hard, and was also made very ornamental. For shields, portions of armour, girdles, purses, shoes, small boxes, and cases for pens, as well as for a numerous series of useful articles of all kinds, it was invaluable, and much adopted. It was also used towards the middle of the sixteenth century for the hangings of rooms, in the place of the older arras and tapestry, being less expensive and more durable. Much of this antique leather-work exists in the old towns of France and Flanders; and Misson, in his *Voyage d'Italie*, undertaken in the middle of the seventeenth century, reports that all the houses of the Venetian nobles and wealthy citizens were decorated with such works, which were relieved by colour and gold, and known as "tapisseries de *cuir-doré;*" or "*cuir-argenté*" if heightened by silver. It was formed of skins, fastened together at junctions which would not interfere with the pattern, this being produced by stamping the skin in a wooden mould placed in a press, the gold and silver being laid on in leaves, and burnished. A more expensive kind of hanging sometimes represented large figures in relief, or classical subjects, which were produced by hand-labour, or chasing the surface of the leather, a work of considerable labour and expense, and occasionally done with much artistic beauty.* This art, after falling into desuetude, has been recently revived with considerable success, but not with so large an amount of patronage as heretofore.

LEAVES. Those portions of an antique picture which fold over it, as we see them in triptychs, particularly when used as altar-pieces.

LEBES. (*Gr.*) A cauldron, or kettle of bronze, used for boiling meat. It also signifies a deep vessel, used to catch the water poured over the hands and feet at meal times. Our example is copied from a cooking vessel found at Pompeii. In some

* See some curious and excellent examples, engraved and described in the *Description Historique des Maisons de Rouen*, par E. Delaquerière; Rouen, 1841; vol. ii. p. 173; and for an account of the process of manufacture, "L'Art de Travailler les Cuirs Dorés ou Argentés," par M. Fougeroux de Bondary, in *Description des Arts et Métiers*, 1762.

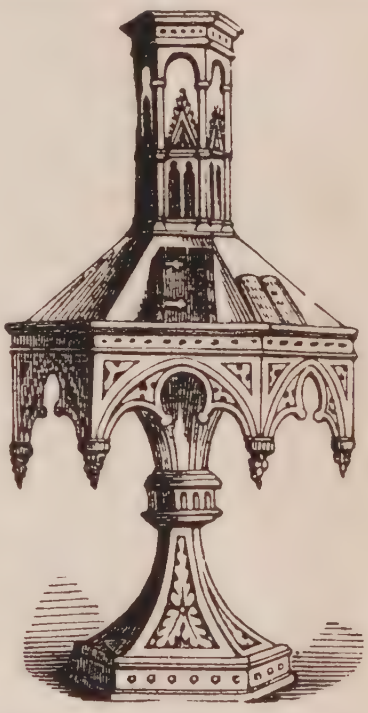
instances it was made with a pointed bottom, to be supported over the fire in a

metal stand or INCITEGA, as exhibited in our second example, which is of ancient

Etruscan manufacture, and was found at Cervetri, near Naples.

LECANE. (*Gr.*) A basin-shaped drinking bowl with a lid, used by the ancient Etrurians.

LECTERN, LETTERN, LUTRIN (*Fr.*), LESEPULT (*Ger.*) A choir-desk, from whence the antiphons and lessons were chaunted. Also the stand from whence the gospel was sung. They were sometimes constructed of wood, but more frequently of brass, in the form of an eagle, with outspread wings. There are several very fine examples extant, both in England and on the Continent. In paintings of the early Christian school, some beautiful examples of lecterns are represented, with the deacons or canons chaunting from them. The eagle, which is constantly found in these



lecterns, was originally introduced with reference to St. John. As lecterns were first used for chaunting the gospel in the mass, the representation of a serpent or dragon is generally found under the claws of the bird, probably in further allusion to the same saint. At Hal, near Brussels, is a lectern of the fifteenth century, consisting of an hexagonal shaft highly decorated on each of its sides, which receive the open work and flying buttresses from the outer pinnacles, resting on lions. The top of the shaft is richly embattled, from the centre of which the orb is supported on a pivot, surmounted by the eagle; the desk for the book is beautifully worked in open tracery, and reaches from the extremity of one wing to the other, as in the example shown in the cut, which is copied from a drawing of the fifteenth century, in the Royal Library, Paris.

LECTICA. (*Lat.*) A kind of palanquin or litter, borne by horses or slaves, and

used by the ancient eastern and classic nations for transporting females, sick persons, and ultimately the luxurious rich, from place to place. It was provided with cushions, canopies, and curtains, and sometimes constructed of gold and ivory.

LECYTHUS. (*Gr.*) A small elongated vessel, with a single handle, or without one, having a slender neck, to allow oils and perfumes to drop slowly from it.

LEGEND. The inscription which surrounds the head or other figure on a medal or coin, or those inscriptions placed on mediæval LABELS.

LEMNISCUS. (*Lat.*) A fillet, or ribbon of wool, of various colours, which hung from diadems, crowns, &c., at the back part of the head; or was attached

to prizes, such as military crowns, palm branches, &c., as an additional mark of honour. Our engraving is copied from a figure on one of Hamilton's vases.

LEMON YELLOW. A bright colour, nearly equal to Naples yellow and masticot, but purer and clearer, and not liable to change by damp, or exposure to sulphureous air, the action of light, or mixture with white leads; or other pigments in water or oil-colour painting.

LEONARD, St., was originally in the court of Clovis I., the first Christian king of France, from whence he retired to a hermitage, in the forest near Limoges. He was particularly distinguished for his untiring zeal in releasing prisoners; hence he is usually represented in his deacon's dress, holding chains or broken fetters in his hand, or protecting prisoners beside him.

LEOPARD. *In Christian Art*, under the form of this animal, is represented the beast, with seven heads and ten horns, of the Apocalypse. As it has received its power from the dragon, six of its heads are nimbed, while the seventh, which is "wounded to death," is without the nimbus. The fathers regarded the leopard as a symbol of perseverance in evil; applying the passage in Jeremiah, "Can the Æthiopian change his skin, or the leopard his spots?"

LEPASTE. (*Gr.*) A drinking vessel, differing only from the cylix in having a broad base to rest on, in place of the more elegant stem of that cup. It is named from its resemblance to the limpet-shell.

LESCHE. (*Gr.*) A public building among the Greeks, consisting of open courts with porticoes, the walls covered with paintings. It was used principally as a lounging-place. The nearest modern approach appears to be the mercantile exchange, or the Ruhmeshalle, at Munich. Ancient writers inform us that these public meeting-places were so much in request, that there existed in Athens alone no less than 360.

LETTRES HISTORIÉES. The generic term adopted by French writers to characterise the large initial letters used to decorate illuminated manuscripts in the middle ages, and which are sometimes composed of animals, birds, &c., or contain within their convolutions pictorial subjects, occasionally illustrative of the book. The same custom was adopted in the sixteenth and seventeenth centuries in woodcut letters for books.

LICENCE. *In Art*, is applied to that deviation from ordinary rule or mode of treatment enforced by a particular school, or adopted as the result of peculiar education.

LICTOR. (*Lat.*) An officer in attendance on the Roman magistrate, who carried the bundle of fasces, with the axe in its centre, with which they inflicted the punishment of stripes or decapitation awarded on the malefactor by the magistrate. The number in attendance on a magistrate was regulated by his position in the state.*

LIGHT. That quality which expresses atmospheric luminosity in a picture, and which was achieved by our own countryman, J. M. W. Turner, more perfectly than by any other artist, ancient or modern.

LIGHT RED. The ordinary light red is produced from brown ochre, burnt, which gives it a russet orange tint. The best colour is obtained from yellow ochre, and the purer, that is, the brighter, will this red be, and the better adapted for flesh tints, when mixed with white.

LIGHTS. The architectural term for the opening between the stone mullions of a window. Thus, the group of three narrow windows, so constantly seen in early English architecture, would be described as one, and termed a lancet window of three lights.

LILY. *In Christian Art*, the lily is the emblem of chastity, innocence, and purity, and symbolically attributed to the Virgin Mary. It is frequently met with in the Catacombs, upon the tombs of the Christian virgins. In pictures of the Annunciation, the lily occupies an important position; sometimes the angel Gabriel carries a branch of this flower; also near the Virgin, who is praying, a vase containing a lily is represented. Among the emblems of Mary, we meet with the lily of the valley amidst thorns. St. Joseph holds in his hand a branch of the lily. The sibyl who announced the mystery of the Incarnation, usually holds the same emblem.† In many pictures of the Last Judgment, a lily puts forth on the right of the mouth of the Saviour, and a sword on the left, over the condemned.*

LIMBUS. (*Lat.*) The border of a garment, such as a scarf or tunic, woven in the piece, or embroidered. The pattern was either a simple band or foliage, like

the scrolls and meanders of architecture. Amongst the Greeks and Romans, it was confined chiefly to the female sex; but in other nations it was worn also by men. Examples are abundant on Etruscan vases, from whence we select three examples. The Greek artists wrote the name of the personage represented on the limbus, or on the nimbus.†

LIME. Slaked lime, either alone, or mixed with pulverised white marble, constituted the white pigment in fresco-painting. *Chloride of lime* has been suggested as a "dryer" in oil-painting.‡

LIMNER. The old term for an artist or delineator, but chiefly restricted to portrait or figure painting.

LIMNING. A term formerly applied to portrait-painting.

LIMOGES. A distinctive name applied to a fine kind of surface enamel, which was brought to perfection at Limoges, in France, in the fifteenth century, and hence

---

* See cut to FASCES.

† It appears as an attribute with a great many of the saints, for which see Husenbeth's useful book.

* The heraldic fleur-de-lis is a most beautiful conventional form of the lily, and was constantly used in decoration after the twelfth century. "It was the ornament royal and princely flower in the crown of King Solomon, representing love with perfect charity. It is a flower of great estimation."

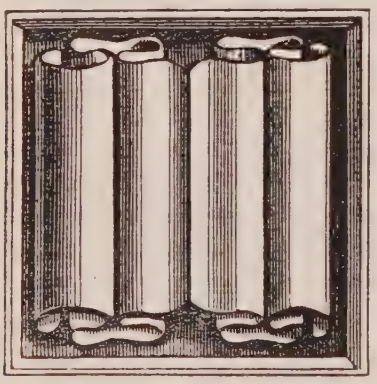
† The term was also applied to the band which secured the hair or the waist, if embroidered in an ornamental pattern. See Rich's *Dictionary*.

‡ See Mrs. Merrifield's *Ancient Practice of Oil-Painting*. 1849.

termed *Opus de Limogia*.* One of its peculiarities was the adoption of a transparent colour, enriched by small globules, which gave the effects of gems, from silver spangles beneath them. Leonard Limousin greatly distinguished himself in the art during the reign of Francis I.; and John Landin was a distinguished enameller there during the reign of Henry IV.; his descendants, as well as those of Naudin, a contemporary artist in the same style, resided and worked in that town at the end of the reign of Louis XIV., to which period we may date the decay of the art (which was accelerated by the invention of Jean Toutin, in 1630) of painting in solid enamel upon gold.

LINEAR-PERSPECTIVE. In contradistinction to *aerial* perspective, is that art which mathematically determines the gradation which every line and angle of a building should take in a picture in reference to the vanishing point.

LINEN-SCROLL. A peculiar style of decorative ornament, extensively used to fill panels in the latter part of the fifteenth, and during the sixteenth century; so termed from its resemblance to a small napkin folded in close convolutions all over its surface. It is most constantly

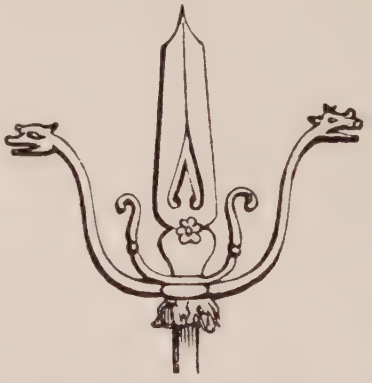


seen in German wood carvings. It is sometimes characterised as "the napkin-pattern."

LINE OF BEAUTY. The ideal line formed by a graceful figure of any kind, and which Hogarth, in his "Analysis of Beauty," satisfactorily established as a curve, combining a kind of concave and

convex termination, and which he has delineated on the palette at the base of his portrait of himself now in the National Gallery, and of which we engrave a copy.

LINSTOCK. An Italian invention of the fifteenth century for the protection and use of a cannoneer; it consists of a pike, having branches on each side, to



hold lighted matches to aid him in firing ordnance; the pike converting the implement into a means of defence, and thus enabling him to constantly carry arms.

LINTEL. The superincumbent stone placed upon the jambs of a door or window to support the main wall.

LION. *In Christian Art*, the lion is a symbol of power, courage, and virtue, and of the Resurrection. It is an attribute of St. Mark, assigned to him as the historian of the Resurrection, also to St. Jerome,*

* See the article on ENAMEL, p. 170 of this Dictionary.

* In this instance it typifies his solitude.

Reuben, and Judah. Jesus Christ, who is called the "Lion of Judah," is symbolised under the form of a lion, but much less frequently than by the lamb. The only symbols under which Christ is represented, are the cross, the lamb, and the lion, although he is *figured* under an almost infinite variety of images, among the most common of which is the fish. The lion is continually introduced in ancient sculptures and delineations, and is to be regarded as a royal symbol,* and as an emblem of dominion, command, magnanimity, vigilance, and strength. The lion

couchant represents sovereignty; when *rampant*, magnanimity; *passant*, resolution; *guardant*, prudence; *saliant*, valour; *sciant*, counsel; and *regardant*, circumspection. The lion figures in the stories of Daniel and of Sampson. In the architecture of the transition period, we see lions ornamenting the capitals of columns, and sometimes the bases. During t at of the twelfth century, the capitals are sometimes ornamented with lions drinking from a chalice, doubtless in allusion to a passage in St. John Chrysostom, who describes the Christian quitting the Eucharist redoubtable as a lion to Satan himself. As the type of fortitude and resolution, the lion was represented at the feet of those martyrs who had suffered with singular courage.

LIQUID MADDER LAKE OR RUBIATE. A brilliant, transparent rose-colour, prepared from a concentrated tincture of madder, and used in oil or water colour pictures; with the former it acts as a dryer.

LITHARGE. (*Gr.* from *lithos*, a stone, and *arguros*, silver.) The yellow protoxide of lead, which if added to boiling linseed and other oils, imparts to them the property of "drying."

LITHOCHROME. (*Gr.*) Colour printing by the lithographic process, generally termed *chromolithography*.

LITHOGLYPH. (*Gr.*) An engraved gem.

LITHOGRAPHY. (*Gr.* from *lithos*, a stone, and *grapho*, to delineate.) An art nearly allied to engraving; in which the lines, instead of being cut into the stone, (the substitute for the plate), are drawn upon it with an unctuous material, or "ink," to which the printing-ink adheres, and is imparted to the paper in the process of printing; the stone being absorbent of water, the surface is damped, and the ink with which the design is printed being repelled from those portions so wetted, and attracted by those with which the design is traced, a *fac-simile* is yielded, and is capable of being transferred and multiplied to an almost unlimited extent. In skilful hands, the results are truly beautiful, and elevate this branch of Art to a very high position in the estimation of connoisseurs. It is an art which originated in the early part of the present century, Alois Senefelder, a German artist, claiming the merit of its discovery. It was speedily practised and improved by others, until it has now reached so high a stage of perfection that when used to reproduce the effect of a coloured drawing it is most successful.

Lithographic stones of the best quality

* Lions, as symbols of sovereignty and power, have always been selected as the supports of royal thrones, after the example of that of King Solomon. They are, likewise, usually employed as the supports to lecterns, candlesticks, &c., *couchant*, and bearing the basis on their backs. The conventional forms of lions used by the old heraldic painters, are most striking. They are produced entirely by contrast of colour and metal, without any shadow, the hair and tails most ingeniously twisted. The same principle applies to all the heraldic or conventional representations of animals.—Pugin's *Glossary of Ecclesiastical Ornament and Costume*, pp. 66, 67. Our engraving exhibits the grotesque conventional lion of the sixteenth century, and is copied from one of the banners carried in the Triumph of Maximilian.

are obtained near Munich, their hue is of a yellowish grey, uniform throughout, and free of spots or veins. They resemble the yellow and white *lias* of Bath. Since the art of lithography has risen to celebrity, and is practised in Europe, the same stone as that originally obtained by Senefelder from the quarry of Solenhofen, near Munich, has been sought elsewhere; among the new quarries, that of Pappenheim, on the banks of the Danube, is the most prolific, the stone lying in seams, and being capable of removal with comparative ease. The improvement made in the art of late years has enabled its professors to imitate with perfect success the most delicate pencil drawings; the lithotint process adapts itself to the reproduction of tinted ones, while the chromo-lithographic process, by aid of colour, ensures the most perfect fac-simile of a water-colour drawing

LITHOPHOTOGRAPHY. The modern art of producing prints form lithographic stones, by means of photographic pictures developed on their surface.

LITHOSTROTUM. (*Gr.*) A pavement of small pieces of coloured marble, originally introduced from Persia by the Romans.

LITHOTINT. A process invented by the late Mr. Hullmandel, by which the peculiar effect of a *washed* or *tinted* drawing can be obtained on stone by the aid of lithography.

LITTER. A covered carriage, not on wheels, but borne by men or horses, being suspended by straps slung over poles which project at back and front. Its prototypes are the antique BASTERNA and LECTICA. See these words.

LITTLE MASTERS. A name applied to certain designers who usually worked for engravers and booksellers in the sixteenth and seventeenth centuries, and whose designs are generally on a small scale, and reproduced on copper or wood. Jost Amman is one of the most remarkable of these men for the abundance and minuteness of his works. Hans Burgmair was the greatest of the school, and made the drawings on wood illustrative of the triumph of the Emperor Maximilian. Hans Sebald Beham, Albert Altdorfer, and Henrich Aldegraver are among the more celebrated professors, who were called into distinction by following an art which Albert Durer and Lucas van Leyden had made renowned and popular, and which the printing press originated and popularised all over Europe.

LITUUS. (*Lat.*) A crooked staff frequently represented in works of Art, as borne by the augurs in their divinations, and represented in our engraving. The word was also applied to the trumpet, the mouth of which curved suddenly upward, and which was used by the Roman priests and cavalry.

LIVERY (LIVRÉE *Fr.*) The colour used to distinguish the retainers of a noble house, and generally adopted from the chief tint in their heraldic bearings; it was also worn by adherents of all kinds, in war or peace, as a badge of friendly service.

LOAVES, held in the hand, are the attributes of many saints renowned for their charity to the poor. Among them are Sts. Osyth, Joanna, Nicholas, Godfrey, and more particularly St. Philip the Apostle.

LOCAL COLOUR. The local colour is that which belongs to every particular object, irrespective of all accidental influences, such as reflections, shadows, &c. From the varied influences of light, it follows that but very little of the local colour of an object is ever depicted in a painting; for the due representation of the chiaroscuro with its half lights, its reflected lights, shadows, its aërial perspective, modifies the local colours, except perhaps in opaque non-reflecting bodies, to such an extent that it may be said the local colours are rarely depicted at all. The term may be most correctly applied to such colours as belong peculiarly to certain subjects in a picture, and express it truly to the eye, or such as are adopted by the painters for

draperies, &c., and so arranged as to harmonize according to the rules of composition in colour.

LOGGIA. (*Ital.*) The corridor or gallery of a palatial building.

LOMBARDIC. The debased Roman style of architecture, and general decoration, adopted in the north of Italy immediately after the fall of Rome.

LOOPHOLE. A narrow opening in the walls of castles, used for shooting arrows at assailants. It occasionally takes the form of a cross, each end of the limb being enlarged into a circular opening, and is sometimes found in the battlements of ecclesiastical edifices.

LORICA. (*Lat.*) A piece of armour used to protect the body from the neck to the waist. The CUIRASS of metal, horn, or leather, either scaled, laminated, ringed, or plain.

LOUIS, ST., King of France (Louis IX.), died 1270 before Tunis, whither he had gone with the Crusaders. He was fervently religious, "He had together all the virtues of a great saint and a great king, of a true Christian and a true gentleman."* In addition to his active operations in the East, he founded many monasteries and hospitals, and was constantly employed in acts of piety and benevolence, or in improving the laws and institutions of France. He is usually represented holding the Saviour's crown of thorns and the cross, in allusion to his crusades, and sometimes with a pilgrim's staff or standard of the cross.

LOUTERIAN. A large bronze vase used as a bath by the Greeks.

LOUVRE. (*Fr.*) The open turret or lanthorn built on the gable roof of ancient halls or kitchens, through which the smoke escaped from the wood fires, which generally burned in the centre of the floor, as still to be seen at Penshurst, Kent.

LOVE-LOCK. A single lock of hair, allowed to grow to any length, and enwreathed with ribbons, or decorated with bows. It was in fashion at the latter end of the sixteenth century, and is not unfrequently seen in old portraits.

LOZENGE. An heraldic figure in which the horizontal diameter is equal to the length of the sides, upon which are borne the arms of spinsters and widows, in lieu of shields.

LUCY, ST., Virgin and Martyr, A.D. 305. She is a sort of incarnation of ascetic purity, and is generally represented bearing a palm branch, and carrying her eyes in a dish, in allusion to her legendary history, which informs us that a young nobleman, to whom she was betrothed, declared that their brilliancy and beauty continually haunted him, so the saint cut them out and sent them to him, hoping that he would release her from his attentions. They were miraculously restored, and having again refused him, and scattered her entire fortune to the poor, his love turned to hate, and he accused her of Christianity; she was then martyred by piercing her neck with a sword, a wound generally visible in all pictures representing her.

LUKE, ST., THE EVANGELIST. He is the patron saint of artists, and is usually represented with an ox lying near him, and generally with painting materials, or employed in painting a picture of the Virgin with the Infant Saviour. Metaphrastus and the older Greek writers name this saint's proficiency in the Art; and there are many ancient Greek pictures ascribed to his pencil, particularly one which was placed in the Borghesian Chapel of St. Maria Major, by Pope Paul V. Another was sent to the church at Constantinople, and one was also in the vault of St. Mary *in via Latina*, inscribed "Una de VII. à Luca depictus." This tradition is of very early origin. Johannes Damascenus, who lived in the eighth century, speaks* of the portrait of the Virgin which St. Luke painted upon a panel. There is a picture of the Madonna in the Byzan-

* De Mezeray, *Hist. de France.*

* "Opera," pp. 631, 631. Paris, 1712.

tine style painted on a panel of cypress, which is attributed to St. Luke, in the church of Ara Celi at Rome. There are other similar works attributed to him. D. M. Manni, in his treatise *Dell' Errore che persiste di attribuirsi le Pitture al Santo Evangelista*, published in Florence in 1776, was the first who ventured to point out the error and inconsistency of attributing these works to St. Luke. As Manni, however, erred in the particular of assigning the origin of the tradition to the confounding an old Florentine painter of the twelfth century of the name of Luca, and nicknamed Santo, or the Saint, for his piety, his argument was weakened by Tiraboschi, who showed that the tradition was of an earlier date than the old painter, Luca Santo of Florence. There was, however, a Greek hermit, of a much earlier age, of the name of Lucas, who painted images of the Virgin, and thus St. Luke the Hermit became confounded with St. Luke the Evangelist.* Independent of the inconsistency of assigning the most meagre Byzantine paintings to the contemporary of the first Roman emperors, when the arts were still in a high state, and all the masterpieces of antiquity still preserved in the temples and the public galleries, painting, and all other imitations of the human form, were strictly forbidden the Jews; and so far was the objection carried, that artists themselves were excluded from the Jewish provinces.†

LUKE, St., ACADEMY OF. One of the earliest foundations connected with Art, and which took the name of the saint in accordance with the tradition that he was a painter. The academy was founded at Rome in 1593, and still continues to flourish. It originated in the older "Compagnia di San Luca" founded at Florence in 1345. Vasari, in the *Life of Jacopo di Casentino*, gives a brief account of the origin of the Compagnia of Florence, from which it was evidently a religious institution. It was founded, he says, by the artists of Florence, both those who followed the Greek manner and those who adopted the new manner of Cimabue, in order that they might return thanks to God for the flourishing state of the Art at that time, that they might meet together occasionally, and also be able to afford each other their assistance in cases of need. The original statutes were drawn up and sanctioned by the principal artists of the period; and the Portarini family gave to their use the chapel of the Hospital of Santo Maria Nuova. A similar society was established at Siena in 1355; there was also a society of sculptors at Siena, whose statutes were translated into the vulgar tongue as early as 1292. The Parisian artists founded a similar society in 1391, and also named it after the saint.*

Walpole possessed, in his library at Strawberry Hill, a folio tract in manuscript descriptive of an artists' club first established in England by Sir Antonio Vandyke, and held at the Rose Tavern, Fleet Street. It was termed the Virtuosi's, or St. Luke's Club.

LUNETTE. A semicircular window, or a space above a square window, which is bounded by a circular roof. The paintings which cover such walls are hence termed *lunettes*, and may be illustrated by the works of Raffaelle, in the Vatican.

LYRE. An ancient stringed instrument, represented in monuments with

various numbers of strings — sometimes

* See Lanzi, *Storia Pittorica dell' Italia*, ii. 10.
† R. H. Wornum, *Epochs of Painting characterised*.

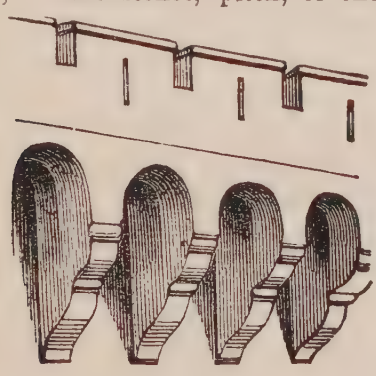
* See Academy, p. 2 of this Dictionary

four, at others seven, and even eleven. It was employed to accompany the voice in song; when played upon, it was placed between the knees, or held upright by the left hand, and played with the right.* The CITHERA is a lighter instrument of similar form, but of smaller volume and power. The lyre is an attribute of Apollo and of St. Cecilia.

MACCHINISTI. (*Ital.*) A class of Italian artists who adopted a fanciful rather than a natural style; they were remarkable for gaudiness of colour, fluttering draperies, and unnatural exaggeration, following the whim of a school rather than transcribing nature.

MACE. A military implement used for dealing heavy blows, and constructed so as to fracture armour. It was frequently carried by horse soldiers at the saddle-bow, where it was suspended by a thong which passed through the upper part of the handle; this thong was wound round the wrist to prevent its loss by the force of a blow. This implement takes a great variety of forms. The mace of ceremony, in use in the middle ages, which originated in the military one, generally was decorated at its summit with canopy work. The modern mace, as an insignia of office, is generally surmounted by a crown.

MACHICOLATION. Openings beneath the parapet of a castle, gate, or fortified place, to cast stones, pitch, or offensive



missiles on besiegers below. They were formed by advancing the parapet from the wall on corbels, and leaving spaces between each open to the parapet above.

MADDER (*Fr.* GARANCE, *Gr.* KRAPP). Several valuable pigments of different colours are prepared from the colouring matter of the root of this plant; and possess qualities which render them exceedingly valuable to the painter. They are transparent and permanent, working equally well both in water and in oil. The colours vary from the lightest and most delicate rose to the deepest purple, and are known as rose-madder, pink-madder, madder-carmine, purple-madder,* brown-madder, intense madder-purple, and orange madder-lake.

Madder, from which some of our finest lakes are prepared, and which is employed extensively in dyeing reds, is the root of the *rubia-tinctorium*, which is cultivated extensively over many parts of Europe. The importance of this substance as a colouring agent, induced the Société Industrielle of Mulhausen to offer several large premiums for the best analytical investigation. In 1827 eight memoirs were sent into the society, which, although they were not considered to have fulfilled the conditions put forth in the programme, were full of valuable matter. Kuhlmann and Robiquet, and Colin, each discovered a new principle in madder, to which they gave the name of *alizarin*. Several other chemists have examined this colouring matter, but by far the most complete investigation of the subject has been made by Dr. Schunck for the British Association. The following substances have been detected by this chemist: *alizarin*, which appears to be the colouring principle, *rubiacin*, which has no tinctorial property, *alpha* and *beta resin*, and *xanthin*, which not only gives no colour itself, but actually interferes with the action of the *alizarin* of the madder on mordanted cloth. To remove this xanthin it is usual to convert the madder into what is technically called

* The engraving is copied from an antique bas-relief, published in Montfaucon's *Antiquité Expliquée*.

* Known also as Field's carmine and purple.

garancin, by treating it with hot sulphuric acid until it has acquired a dark brown colour, then adding water, straining and washing, until all the acid is removed. Dr. Schunck informs us that the advantages which *garancin* has over madder are, that it dyes finer colours, that the part destined to remain white does not acquire any brown or yellow tinge, and that its tinctorial power is greater than that of the madder from which it has been prepared: he likewise attributes the superiority of garancin to two causes—the separation by the acid of the lime and magnesia combined with the colouring matter, and the decomposition and removal of the xanthin by the oil of vitriol. Some objections have been taken to these views, and some of the most celebrated continental calico-printers affirm that the madders of Avignon, though richer in colour than those of Alsace, afford little or no *alizarin*. In dyeing, a mordant is employed, the purpose of which is to bind by a twofold attraction the colouring matter to the textile filaments. Organic colouring matters have a very powerful attraction for some earthy and metallic salts; thus, the salts of alum, of lead, and of tin, are valuable as mordants, from the circumstance that the earth and the oxides of metals adhere with great tenacity to all organic fibres, and unite with much force with all organic colouring matters. It is not our intention to describe any of the details of the various processes employed for dyeing reds with madder or any other tinctorial agents, but, selecting one process—that for dyeing the *Adrianople*, or *Turkey red*—regard it as a general representative of all. This is here given from a paper by Mr. Robert Hunt, in the *Art Journal*.

The first step consists in cleansing and removing all greasy matters from the fabric to be dyed. This is effected by some tedious operations of the dung-bath, a process of oiling—and then washing in an alkaline bath. Then follows the galling operation, which consists in steeping the cloth in a bath of Sicilian sumach or of nutgalls;—next we have the mordanting, by soaking in a bath of alum, to which potash and chalk are added, for twelve hours, and then, being well rinsed in clean water, the cloth is immersed in the madder bath and receives its dye.

Every pound of cotton or woollen cloth requires from two to three pounds of madder. The bath being made, the fabric is placed in it cold, and constantly worked about until it is thoroughly impregnated with the dye; the fire is got up under the copper, the fluid is brought to boil, and ebullition is continued for two hours. Several gallons of bullocks' blood are added to the cold bath, which is supposed to have some effect in improving the colour. This being accomplished, the *brightening* of the dyed cloth follows, which is effected by *rosing* or boiling it with soap and water and then passing it into a bath of muriate of tin, which is prepared by dissolving grain tin in nitro-muriatic acid. Other reds are produced from *cochineal*, which we have already mentioned;—*kermes*, of which insects there are several varieties, named from the plants upon which they feed; those of Europe being found on the prickly oak;—*lac*, a reddish resin, produced on the branches of several plants in Siam, Assam, and Bengal, by the puncture of an insect of the coccus family;—*archil*, the colouring matter of many lichens;—*carthamus* or safflower;—*brazilwood*;—*logwoood* and *alkanet root*. From all these organic colouring matters lakes may be prepared. Under the general title of lakes we include all those vegetable or animal colours which are produced by precipitation with a white earthy base, which is ordinary alumina. Having made an infusion of the dye stuff, a portion of the sub-sulphate of alumina is added to it; at first there is but a slight precipitate, but if a little potash be carefully added, the alumina is copiously precipitated, carrying down with it the colouring matter. *Yellow lakes* are thus prepared from an infusion of Prussian or French berries, or from *quercitron* or *annotto*, an extract

procured from a certain tree common in some parts of America, *bixa orellana*.—Carmine and carminated lakes have already been described. Lakes are also obtained from brazil-wood, but the finest, after carmine, are procured from madder. The process of obtaining them is as follows:—

A quantity of madder is soaked in water for a quarter of an hour, and then squeezed in a press; this operation is repeated twice with the same portion. Alum is then added, and the infusion heated upon a water bath for three or four hours, water being added as it evaporates; the liquor is then carefully filtered, and the lake, *aluminated alizarin*, is to be precipitated by carbonate of potash. After precipitation, the lakes are well washed, and then dried on blocks of chalk in a drying stove. As in the manufacture of carmine, so in the preparation of the madder lakes, attention to the most minute details of each division of the process is required. The quality of the water employed materially influences the resulting colour, and it is found that distilled water cannot be employed with advantage. We learn from inquiries at some of our largest colour manufactories, that the most brilliant lakes are made on the brightest days, and that a cloudy day will so far injure the colour as to make a visible difference and affect its value.*

MADONNA. Virgin Mary. The constant association of our Saviour with his mother, in the most interesting events of his life, has led them both to occupy a place in the same picture. The "Nativity," "Adoration of the Magi," "Circumcision," "Flight into Egypt," the "Presentation in the Temple," all require the presence of Mary. So also in scenes representing her "Marriage with Joseph," the "Annunciation," the "Crucifixion," and her "Assumption and Coronation." In the earlier works of the Christian artists, we see the Virgin lavishing caresses upon her divine Infant, pressing him to her heart (the shepherds upon their knees), and offering him as the hope and strength of the Christian. About the eleventh century she is found at the foot of the cross; in the twelfth and thirteenth she assists at the final judgment as witness or as advocate; then, elsewhere, she carries upon her knees the inanimate body of her son after his descent from the cross. It was in the twelfth and thirteenth centuries especially, when the minutest details in the life of Mary engrossed almost the whole attention of the sculptors and painters of that period, that they composed those scenes, so beautiful and so touching, which even now arrest our steps and excite our admiration, as exhibited over the portals and painted windows of the cathedrals and churches of the middle ages. Her legendary history, as related in the books of the Apocryphal New Testament, is frequently depicted by early artists, and cannot be understood without this history is known. It may thus be briefly told: St. Joachim and St. Anne (the father and mother of the Virgin Mary) live childless for twenty years, and thence themselves and their offerings are despised and rejected by the high priest in the synagogue, who takes this as a sign that God has judged them unworthy to have children. Much afflicted, Joachim retires alone to his shepherds in the fields, and bewails his fate, when an angel appears, and declares that he shall be the father of a daughter more pure and holy than ever appeared among women, and more honoured by her Creator; and, as a sign of the truth of the promise, he tells him he shall meet his wife at the golden gate of the city coming forth to seek him. St. Anne being also apprised by the angel with the same glad tidings, they both meet at the gate as foretold. Mary is born, and is consecrated to the service of the temple; at three years of age she is brought to the high priest, who receives her at the top of the stairs leading to the temple, she having miraculously ascended the entire number unassisted, as if she had been a full-grown woman. She resides in the

* See Lake, for further instances.

temple until she has reached fourteen years of age, when the high priest decrees that all the virgins who had public settlements in the temple should either return home or marry. Mary is unwilling to do either, but bows to the decree of the priest that she will marry that man of the tribe of David who, bringing a dead rod to the altar, shall see it bud and blossom. The entire men of the tribe unmarried are assembled, each bearing a rod, and among them the aged Joseph, who refrains from presenting his until a heavenly voice commands it, when it buds and blossoms, and the Holy Spirit in the form of a dove rests upon it. They are then married, and the Saviour afterwards is born,—the events of Mary's legendary life, after this, accord with the Scriptural account until her death, when her body is said to have ascended to heaven in the sight of the apostles, her tomb being found filled with beautiful flowers.

These principal events of her life are frequently painted by Catholic artists, and there is a fine series of twenty large woodcuts, by Albert Durer, particularly devoted to their delineation. They are sometimes restricted to a series of the six principal points of her legend, consisting of the "Angel appearing to Joachim," the "Meeting of Joachim and Anne," the "Birth of the Virgin," the "Marriage of the Virgin," the "Birth of Christ," and the "Assumption of the Virgin."

The Virgin is generally represented as being taught during childhood by St. Anne; as a young woman, she is represented with flowing hair (a type of her virginity); as the mother of the Saviour, with attendant angels; as the "Mater Dolorosa," weeping over the dead Christ, somewhat elderly, and clothed in mourning garments, with the head draped, but always with a nimbus. In this form she is also termed "Our Lady of Pity." When represented with arms extended, spreading out her mantle, and gathering sinners beneath it, she is termed "Our Lady of Mercy." When represented seated, her breast pierced with seven swords, emblematic of her "seven sorrows," she is termed "Our Lady of Dolors." As the glorified Madonna, she is crowned and carries a sceptre, or a ball and cross, and is frequently represented in rich robes, with an abundance of decoration, surrounded by saints and angels, and radiant with the richest imaginings of sacred art. The principal mystic event of her life chosen for pictures is *The Conception:* this subject was not at first produced by the Greeks and Latins as an historical fact, but represented so as to leave a glimpse of the faith of the Church. An angel appears to St. Anne and blesses her, while Joachim is seen praying on a mountain, also receiving a benediction from an angel. The Conception is sometimes figuratively represented by the Virgin trampling on the head of the serpent or dragon, enveloped in rays as brilliant as those emanating from the sun, with the moon at her feet, and nimbused by a coronet of stars, seated upon the earth saved by her virgin fecundity; the serpent holding in his mouth the apple of the terrestrial paradise as a trophy. *The Marriage of Mary:* this subject is rarely seen depicted of an earlier date than the fifteenth century. The wonderful work by Raffaelle, illustrating this event, leaves nothing to be desired. *The Visitation:* this subject was treated by the earlier artists in a manner both singular and indelicate, besides contrary to the facts of history. In later times, the work has met with proper treatment from Ghirlandajo, Raffaelle, and others. *The Nativity:* among works illustrating the life of the Virgin Mary, this has met with the most pleasing variations in delineation. The earlier artists were guilty of many inconsistencies, and indeed absurdities, treating the solemn and important event in a very commonplace and even vulgar manner. In more recent times, full justice has been done to the subject in the works of Correggio, Rembrandt, and others. One of the subjects most frequently reproduced is that of the *Death of the Virgin*, followed by her

Assumption and *Coronation*. In these subjects the artists followed closely the details in the "Golden Legend." We must not confound the Coronation with the Assumption; the latter event was followed by the former. In many pictures of these subjects, St. Thomas is introduced, holding the girdle which the Virgin, to remove the apostle's doubts of her ascension, let down to him from heaven. The subject of these pictures is styled *La Madonna della Cintola*. The "*Seven Joys*" of the Virgin Mary were—1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration of the Magi; 5. The Presentation in the Temple; 6. Christ found by his Mother in the Temple; 7. The Assumption and Coronation of the Virgin. The "*Seven Sorrows*" were—1. The Prophecy of Simeon; 2. The Flight into Egypt; 3. Christ, while disputing with the Doctors in the Temple, missed by his Mother; 4. Christ betrayed; 5. The Crucifixion; 6. The Deposition from the Cross; 7. The Ascension; the Virgin left on earth.

MÆNADES. (*Lat.*) Priestesses of Bacchus, who rendered themselves conspicuous by a mad enthusiasm, as if possessed of a super-human frenzy.*

MAGDALEN, MARY. This saint figures in many scenes in the life of Christ—the Supper with Simon the Pharisee, the raising of Lazarus, the Crucifixion, the Descent from the Cross, the Marys at the Sepulchre, the Meeting in the Garden after the Resurrection; in some of these subjects she is one of the principal figures. As a patron saint, she is represented young and beautiful, with a profusion of hair, and the box of ointment as an attribute; and, as a penitent, in a sequestered place, reading before a cross or skull.

MAGI. A sect of ancient Persian philosophers who studied occult and natural science, and who preserved their mystic knowledge scrupulously in their own tribe.

MAGIC LANTHORN. An instrument used to magnify paintings on glass, and throw their images upon a white screen in a darkened chamber. This is effected by placing the painted glass slides in an inverted position between double-convex lenses, and before a strong light, which passes through them and the picture, and reflects it highly magnified, and in a proper position, on the wall or screen.

MAGNASE BLACK. A colour which dries rapidly when mixed with oil, and is of intense body.

MAHL-STICK. REST-STICK. A round staff, three or four feet long, tapering towards one end, to which is fastened a small ball, covered with cotton-wool and soft leather, in order that the canvas may not be injured by its resting upon it. The stick is held in the left hand, near the large extremity, and serves as a rest to the right hand while painting. (See cut, p. 162.)

MAIL. A term applied to armour formed of rings or chains of metal; it is derived from the French word *maille*, also signifying the meshes of a net.

MAJOLICA. (Known also as Faïence, Fynlina, and Raffaelle ware). A term for soft enamelled pottery, first introduced into Italy from Majorca about the twelfth century, and which was the work of the Moors. The distinguishing points of the so-called Majolica are coarseness of ware, intricacy of pattern, and occasionally prismatic glaze. A large class, ascribed, although possibly on insufficient grounds, to Valentia, is characterised by elaborate conformity of pattern, flushed with metallic lustre, on a greyish-white ground.

Of the positively Italian wares, though they were so greatly in request that most of the cities of the Romagna instituted manufacturies of them, but little can be ascertained prior to the sixteenth century.

The towns most celebrated after A.D. 1500 for their artistic productions are Pesaro, Gubio, Asciano, Bologna, Citacastellana, Ferrara, Forli, Fynlina, Pisa, Perugia, Rimini, Sienna, and Spello; and the first is considered the earliest site of a manufactory in Italy, notwithstanding the

* See BACCHANTES.

attempts of the ingenious Eugene Piot in favour of Deruta. So early as 1509 Guidobaldo della Rovere, duke of Urbino, granted a patent to Jacques Lanfranco, of Pesaro, for "the application of gold to the Italian faïence," by which is probably intended, that lustre of a golden colour which so brilliantly sheds its prismatic

hues on the fictile performances of this period. The next in antiquity is Gubio, which boasted in Giorgio Andreoli of one of the most famous masters in his art. In 1511, and subsequently, he, improving on the invention of Lanfranco, gave to his wares a ruby splendour, restricted to his works alone; for the artist and his secret died together. His works are usually inscribed at the back M°. G°. (Maestro Giorgio), which title he assumed on his ennoblement. At Gubio also, George's son, Vincent, is said to have laboured in the same department.

It was, however, during a period extending from 1520 to 1560 that these wares attained perfection. The classical designs of Raffaelle, of Julio Romano, and of Marc Antonio, were adopted and correctly developed; the most graceful figure-compositions, selected from the Grecian and Roman mythologies, were surrounded by borders of imaginative arabesques. The colours less brilliant than before, were now more harmoniously combined, while the glaze became more transparent and more evenly applied than ever. Plates, dishes, vases, cisterns, fountains, now came into being in full magnificence, while goblets, salt-cellars, and other appendages to the table, received the same careful ornamentation with works of greater pretension but less utility. We engrave, as an example, a salt cellar, of pure Italian form,

from the Duke of Buckingham's collection at Stowe; it is a work of the middle of the sixteenth century; the prevailing colours are blue and yellowish browns, the wings being brilliantly coloured.

At Pesaro, in 1542, flourished Geronimo, and in 1550, Mathieu, when large dishes were first made, having a profusion of

ornaments executed in relief. With these artists successfully competed Terenzio, son of Mathieu; Batista Franco, a skilful designer, entrusted with the direction of the works; Taddeo Zuccaro and the two Raffaelles — one Ciarla, the other dell Colle — both for a long time confounded with the immortal Sanzio. There, too, worked the brothers Flaminio, and Orrazio Fontana, of Urbino, on the dinner-service which Guidobaldo caused to be made for Charles V. and Philip II. Orazzio also worked at Castel Durante and Florence, as did the Chevalier Piccolpesso, a talented painter, and the author of a work on pottery. Rivalling also the above, in fame, were Guido Selvaggio of Faenza, Francisco Xante de Rovigio, who was a support of the manufactory at Urbino, Frederico Brandini, and Guido Durantino. The works of Luca della Robbia gave much celebrity to the ware, owing to the brilliancy of his colours, the modelled relief of his designs, and the hardness of his enamel. The Dukes of Urbino patronized the Art for nearly two hundred years; and the productions they issued are generally known as Raffaelle ware. (See that word).

MAJESTY. MAESTA. 1. A representation of the Saviour seated in glory on a throne, and giving his benediction, encompassed with the nimbus called *Vesica Pisces*, and surrounded by cherubim and the four evangelistic symbols, with the A and Ω. 2. A canopy of state. 3. A canopy set up over a hearse.

MALLET. The wooden hammer of a sculptor; its form may be seen in the cut illustrating PANEL-PICTURE.

MALACHITE, MOUNTAIN GREEN. A native carbonate of copper, of a beautiful geen colour, very useful in oil and water-colour painting. It is permanent, and mixes well with other pigments. In its natural state, it is sliced and used for articles of jewellery and ornament.

MAMELIERE, (*Fr.*) or PLASTRON-DE-FER. A plate of steel, secured to the hauberk, beneath the cyclas, for additional protection. Also the circular plates placed on the breastplate, to which the helmet, sword, or dagger, was secured by a chain, to prevent its loss by a sudden blow. Our example is from the brass of Sir John de

Northwode (1330), in Minster Church, Isle of Sheppey.

MAMILLARE. (*Lat.*) A band of soft leather used to sustain and compress the breasts of females, and worn under the tunic.

MANDUCHUS. (*Lat.*) A grotesque mask, worn by rustic characters in the Greek and Roman drama. We engrave an example from a Roman gem, where it is accompanied by the characteristic *pedum*.

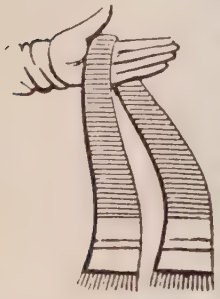
MANICA. (*Lat.*) A covering or protection for the arm; in the former instance it was a long sleeve, worn by the eastern and northern nations, and by the Greeks and Romans of the later times; in the latter, it was a bandage or strap of leather, sometimes armed with

1. 2. 3.

metal, and worn by the gladiators. This term also included gloves and handcuffs (*manacles*). We give three examples of the Manica. Fig. 1, is its simple form, as

a long sleeve, reaching to the wrist, and is copied from an Etruscan vase. Fig. 2, is that worn by the gladiators. Fig. 3, that used as a protection to the arm of a bowman, and is copied from a bas-relief on the Trajan column.

MANIPLE. A short species of stole, worn depending from the left hand; it was originally a napkin, of plain white linen, for the use of the officiating priest at the altar. Like the stole, the Maniple soon became a mere decorative enrichment of the costume,* and was fastened to the wrist, having sometimes a row of small bells appended to its edges. It was constructed of richest materials, as cloth of gold, &c.; and the ends were terminated by broad squares, upon which crosses were embroidered in needlework.



MANNER. The word MANNER has, in Art, two quite different significations. In one, it signifies a peculiarity of habit, and implies a kind of reproach against a painter; in the other, it affords us the means of knowing the artist's work, and the school to which it belongs: in the former sense, it is that mode of treatment in design, or peculiar mode of using the brush in painting, by which the works of an artist are detected by a connoisseur, and which is sometimes the only mode of judging the authorship of an antique picture. In the latter sense, the manner of a master is nothing but his peculiar way of choosing, imagining, and representing, the subjects of his pictures. It includes what are called his style and handling; that is, the *ideal* part, and the *mechanical* part, which give their character to his work in the eyes of those who have bestowed upon hem sufficient attention to become familiar with them;* the mechanical part especially becomes, in painting, just as in writing, the most certain means of recognising the author, and the least liable to error. For, although both may vary at pleasure the nature of their subjects, the one cannot in like manner alter his style, his orthography, and especially his handwriting; nor can the other change his colouring, his *impasto*, and his touch. In either case these are the result of habit, of which they could not divest themselves if they would. The MANNER of certain masters has been so closely imitated by their pupils, that the works of the latter have frequently been taken for those of the former. Still there is always a certain something which pertains to the peculiar genius of every master, which is always missed in the works of his imitators; for the mental constitution is incommunicable. It must not be supposed that every master had but one and the same manner; for, not to speak of the varieties of manner, which many of them have adopted in the course of their career, from taste or caprice, or for their advantage, it is evident that all of them have necessarily had a beginning, and an advanced stage of improvement; and many of them who have lived long enough, have had their decline also.

MANNERED. Exibiting the peculiar style of an artist; more particularly in its objectionable form. The term expresses an affectation, an over-refined delicacy, grace, or elegance in the character, forms, and arrangements of the objects of a composition. It is equally applicable to painting, sculpture, and architecture, and is more insupportable in the productions of the latter than in the preceding. It is necessary to distinguish between MANNER and

* The engraving represents the stole held in the hand of Stigand, Archbishop of Canterbury, as he is delineated in the Bayeux tapestry (twelfth century).

* Just as the choice of the matter, the fashion of the language, the turn of the phrases, and even the orthography and the formation of the letters, give such a peculiarity of character to a writer, that, if any production of his, in his own handwriting, although unsigned, should fall into the hands of any one who had seen many others of his performances, the author would stand disclosed to such a person at once, without the necessity of having him named

MANNERISM, although Reynolds employs these terms indiscriminately.

MANNERISM. The peculiar mode of treatment adopted by a painter carried to excess, which thus from being a *style* becomes a *defect*. It may be seen in the works of Fuseli, whose "anatomical coats and trowsers" are mannerisms peculiarly his own.

MANNERIST. One who practises a marked peculiarity of style adopted improperly for all subjects, and by which his works are known at a glance.

MANTLE. The long outer garment, worn as a complete external covering, and originating with the *pallium* of the Greeks.

MANTLING (*in Heraldry*) is generally understood to represent the lambrequin of the knight. It always falls at the back of the shield of arms, and is secured to the top of the helmet by the *orle*. It sometimes takes the form of leaves or scroll-work.*

MAP. A delineation on a plane surface of the world in general, or of a city or river, giving its general form or geographical peculiarity. Maps were known to the ancients; but in the middle ages the science of map-making was little better than guess-work; it was not until the spread of commerce and the arts of navigation, in the fifteenth century, that true maps were formed. It is said that they were introduced to England in 1489, by Bartholomew, the brother of Christopher Columbus.

MARBLE. A compact limestone, susceptible of a fine polished surface, of various colours, of which the most useful to the sculptor is the white. It is found in various parts of the world. The finest white marble used by modern statuaries is obtained from Carrara; which place possesses natural advantages, of no ordinary kind, for its transit to other countries, as well as mountains of the material of the finest kind, without any tendency to turn yellow—which the Parian marble of antiquity possessed. The Carrara quarries were known to the ancients as well as to the moderns, and worked by them since the time of Julius Cæsar: the Parian was, however, the favourite, and was obtained from the Greek island of Paros, its mellow tint being valued; Mount Penteles, near Athens, also furnished a similar kind, hence termed Pentelic marble. White marble was procured from Mount Hymettus, Luini, on the coast of Tuscany, and Carrara. The ancients used a red marble, and black also for statuary; but its use was chiefly restricted to the Egyptians in the infancy of the art. Ornamented marbles of various tints, variegated or plain, were also extensively employed for panels, columns, and decorative works in general: the moderns obtain coloured marbles for the same purposes at home and abroad; but it is still to Italy and Greece that they look for the finest kind for the use of the statuary.

MARBLES. A generic term for a collection of sculpture and statuary, as the Arundel *marbles*, the Pomfret *marbles*, &c.

MARGARET, ST. This saint, the chosen type of female innocence and meekness, is usually represented as a young woman of great beauty, bearing the palm and crown as martyr, and with the dragon as an attribute, from which, according to the legend, she was delivered, and in allusion to which, she was chosen as patron saint against the pains of childbirth. She has enjoyed great popularity from a very early period, and in this country 238 churches have been dedicated to her honour. She is generally represented conquering a dragon—the devil in that form having tormented her—but she ultimately conquered him by the sign of the cross: she is sometimes delineated issuing from the dragon's mouth, for the legend declares that it swallowed the saint, who freed herself by this means.

MARK, ST., THE EVANGELIST. *In Christian Art* this saint is usually represented in the prime of life, sometimes

* See cut to HERALDIC CREST.

habited as a bishop, and as the historian of the Resurrection, accompanied by a lion, winged, which distinguishes him from St. Jerome, who is accompanied by an unwinged lion, the emblem of solitude. In his left hand he holds the Gospel, and in the right a pen. He is the patron saint of Venice, and many beautiful works of art exist there, in which the important events of his life are depicted. *See* EVANGELISTS.

MARKS. Many artists introduced various marks by which their works were known; and some whose names have not been transmitted to our own time are solely known by such means. Thus we have "the Master of the Die" from a small die, such as are used in dice-playing, being placed in one corner of his prints. "The Master of 1474" is known by the date, 74, engraved in Arabic numerals on

1 2 3 4 5 6

his various plates. One of the most whimsical of these chosen marks is a rat about to enter a trap (Fig. 1); the artist who adopted this device is consequently termed "the Master of the Rat;" his works are dated 1512, and by some writers the device is supposed to be a rebus of the name of Ratto of Ravenna. The works of Lucas Cranach—1472-1533—are known by a winged dragon bearing a ring in his mouth (Fig. 2); those of George Hufnagel—1575-1629—by a great nail, sometimes with the word Georgius upon it, or the letter E surrounding it (Fig. 3); Hans Schaufelin—1492-1540—who used the cross shovels (Fig. 4) as a rebus of his name, in the same way that Durer adopted the open *doors* (*Durer* or *Thurer*, Germ.;) and Ulrich Pilgrim, the pilgrim's staff. The great painter Correggio used for his mark a heart (*cor*) with the letters *regio* above it.

In the same way the earlier painters of majolica and porcelain marked their works with their initials, or some fanciful rebus, or else adopted a private and peculiar sign, for the use of a factory, by which their works could be known and claimed. Brogniart has recorded and engraved the principle of these in his *Traité des Arts Céramiques;* and Marryat, in his work on pottery and porcelain, has transferred many to his pages. We give one as a specimen, (Fig. 5), which is the cross-sword usually painted in blue on the under side of the best works form the far-famed Dresden factory.

The goldsmiths and jewellers adopted the same mode of marking their work—in addition to the mark of assay—and the various communities or guilds of every city adopted their own peculiar mark, which was sacred to their own use. The entire series of these *communautés d'orfèvres* existing in France in 1789, are given in an appendix to the *Histoire de l'Orfèverie et Joallerie*, published at Paris, by M. Lacroix and Sere in 1850; they embrace a great and fanciful variety, from which we select one specimen (Fig. 6), that of Bar-le-Duc.

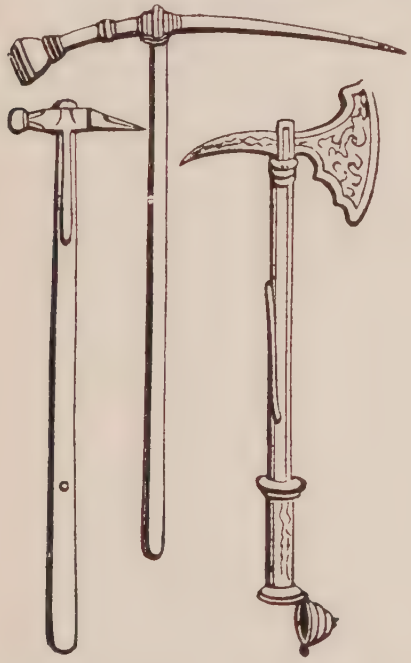
MARMORTINTO. A process employed in the last century to decorate walls, ceilings, &c., in imitation of marble, &c. by depositing on a ground of an adhesive nature, marble dust or powder, arranged in the form of the veins of a plaque of marble, and sometimes in that of an ornamental figure.

MARQUETRY. (*Fr.* MARQUETERIE.) A kind of mosaic, executed in hard and curiously-grained or artificially-stained woods, inlaid and arranged in an infinite variety of patterns, of which the extremities are sometimes bordered by lines of ebony, ivory, copper, brass, &c.; or the incised pattern filled in with ornaments of metal, produced by stamping thin sheets in

the punch cutting them to proper sizes. This kind of work existed in the infancy of Art, was much in vogue during the last century, and has lately been revived to some extent.*

MARS. Pigments to which this prefix is applied are earths coloured by the oxide of iron, varying in colour according to the degree of heat to which they are exposed in preparing them for use.

MARTEL-DE-FER. (*Fr.*) A hammer and pick conjoined, used by horse soldiers, in the middle ages, to break and destroy armour, and generally hung at the saddle-bow; we engrave three examples from specimens at Goodrich Court. Fig. 1 is a



1. 2. 3.

horseman's hammer, of the time of Edward IV., with a flat handle of steel; it is furnished with a hook to hold it at the saddle-bow, and is perforated to receive a cord, which could be twisted round the hand, that the weapon might not be beaten out when the soldier was engaged in fighting. Fig. 2 is a martel-de-fer of the time of Henry VIII. Fig. 3 is one of the reign of Queen Elizabeth, an axe being substituted for the hammer; it is furnished with a pistol, and is beautifully engraved, having a hook to hold it at the saddle-bow.

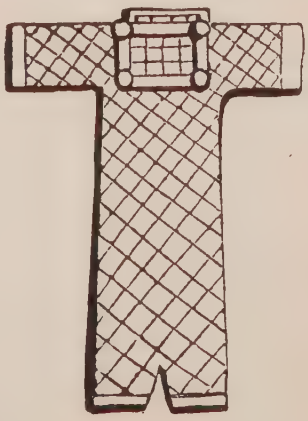
MARTHA, St. The patron saint of good housewives, is represented in homely costume, with a bunch of keys at her girdle, and holding a ladle, or pot of holy water in her hand. Like Margaret, she is also accompanied by a dragon bound, but is distinguished from her by the absence of the attributes of martyrdom—the palm, and crown or crucifix. The dragon is given to St. Martha in commemoration of her having destroyed one that ravaged the country near Marseilles. In pictures representing the Crucifixion and Entombment, Martha is introduced among the women who were present.

MARTIN, St. Died A.D. 397. In early life the saint was a soldier, and, while stationed at Amiens in winter, meeting a poor man outside the town without clothes, he immediately cut his military cloak in half, and divided it with the beggar; an incident always chosen by ancient artists when depicting the saint.

MARY, THE HOLY VIRGIN. See MADONNA.

MARY-GOLD. A flower, which is so called in honour of the Virgin Mary, and therefore particularly appropriate as a decoration for chapels, &c. erected in her name. Rich circular windows, filled with flowing tracery, are sometimes called Mary-gold windows.

MASCLED ARMOUR. Armour formed



of small lozenge-shaped plates of metal,

* See also TARSIA, which is a similar art.

fastened on a leathern or quilted tunic. The Norman soldiers in the Bayeaux tapestry wear it, and we engrave an example from that curious work.

MASK. In ornamental sculpture, masks of marble, terra-cotta, bronze, and similar plastic materials, have been extensively employed for various purposes, such as gargoyles, antefixæ, outlets of fountains, key-stones of arches, on walls and shields (GORGONEION), &c. According to the style of decoration, they were either noble or grotesque. The fictions of the poets, or nature studied in the infinite variety of its movements, supplied the subjects of this kind of ornament. The mask was nearly the same in raised work that the herma was in regard to the round statue. The *theatrical* masks of the ancients were constructed to delineate fixed features and passions, that they might be clearly seen by assembled multitudes in their large theatres; for which purpose, also, the mouths were so formed as to throw out the voice as much as possible. Such masks are frequently represented in sculpture;

and we engrave a female tragic and a male comic mask, from Roman sculptures in the Townley Gallery of the British Museum.

MASSICOT, MASTICOT (*Ital.* GIALLOLINO, *Fr.* FIN JAUNE). The protoxide of lead, of a dull orange yellow colour; but little used in painting at the present day, although formerly it was in great request.

MASTER. A Master in Art is one who is perfected in all its laws, and by his own genius may create new ones; being fully conversant with the theory and practice of the pictorial or formative arts.

MASTIC. A resin obtained from a tree (*pistachia lentiscus*) grown in the Levant. It is met with in yellow, transparent, brittle, rounded drops. It is soluble in alcohol and in turpentine, constituting the ordinary picture varnish.

MASTIC VARNISH is a varnish prepared by dissolving one part of mastic resin in two parts of oil of turpentine.

MATCH-LOCK. A gun which was exploded by means of a match brought to the touch-hole by a trigger, an invention of the latter part of the sixteenth century.

MATER DOLOROSA (*Ital.*), NOTRE DAME DES DOLEURS (*Fr.*) The term applied to pictures and statues of the Virgin Mary indicating her woe by a sword passing through her, in allusion to St. Luke, c. ii. v. 35; or exhibiting her heart pierced with seven wounds;* or else holding in her lap the dead body of the Saviour just taken down from the cross.

MATRIX. The original die used for a coin, medal, or other article which has to be represented in relief, and which has undergone the process of annealing; to preserve which intact it is usual to obtain a working die called a PUNCH. See that word.

MATTHEW, ST., THE EVANGELIST. This saint is generally depicted as an old man, with a large and flowing beard, frequently represented as employed in writing his gospel, with an angel standing near him. As apostle, he bears a purse, in allusion to his former calling; sometimes he carries a spear, or carpenter's rule or square. It is supposed he suffered martyrdom with the sword.

MATTHIAS, ST., APOSTLE, is usually known by the axe, lance, or halbert he bears in his right hand, as a symbol of his martyrdom. He sometimes carries a stone, in allusion to his having been stoned before he was beheaded.

MATTOCK. A symbol of the Athletæ among classic nations, adopted in allusion to the custom of levelling the sand of the floor of the gymnasium before the combat.

---

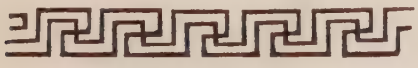
* See MADONNA.

MAUL. A bludgeon with a leaden head, carried by ancient soldiery, and used similarly to the mace in battle.

MAUSOLEUM. (*Lat.*) A sepulchral monument of a certain magnificence, but especially that kind of monument which partakes of the character of an edifice, such as the Mausoleum of Augustus; and that of Hadrian, now the Castle of St. Angelo at Rome; in France that erected to the memory of Henry II., by Catherine de Medicis, and that of St. Peter Martyr, in the Church of St. Eustatius, by G. Balduccio, in the fourteenth century, which is very beautiful. Perhaps the greatest work of this kind, in modern times, is that erected to the memory of Louis XVI.*

MAZER. A wooden drinking vessel of a capacious form, bowl-shaped, and sometimes having a low foot.

MEANDER. (*Gr.*) In ornamental Art, this term describes a peculiar design, often met with as a decorative border on vases,



dresses, &c.: in architecture, also, the bricks of a building were freqnently so arranged as to form this pattern.

MEDAL. A piece of metal, usually bronze, gold, or silver, impressed in the manner of coins, though never intended like them to serve the purposes of mercantile currency, but to celebrate some event, or perpetuate the memory of some person. For this purpose the medal is composed of a head or effigy of the person to be celebrated, or of the royal personages under whose reign the memorable event occurs; with an inscription and the date of the event or of the period at which the medal is struck. The obverse is occupied generally with an allegorical bas-relief, which is called the type of the medal, and with a legend which explains the subject of the type. Sometimes, instead of the type and the legend, the obverse bears only a simple inscription, descriptive of the object of the medal. Medals are cast or struck; for the first, the engraver can operate directly by a mould, from which the medals are cast in the ordinary manner of moulding; for the second, a die of steel is engraved, and when the piece of metal to be impressed is placed in the press, the design is brought out into relief by repeated blows upon the die, and the medal is said to be *struck*. One of the conditions of this kind of engraving is, that it admits of objects in only very low relief. The ancients struck their medals with a hammer, and the moderns were long before they employed any other means; at the present time we employ the *coining-press*. The chief use and value of medals are to prove historical facts, and to perpetuate their memory. Under this relation they are less necessary in our times than before the invention of printing.

MEDALET. A smaller kind of medal, not larger than the varieties of the ordinary current coinage of a country, but differing from that in never passing for money or having the same die; they are sometimes used for suspension from the person, and in Catholic countries are impressed with figures of the saints.

MEDALLION. A larger kind of medal, struck as gifts by the Roman emperors. There are some of Valens in existence, measuring three inches in diameter, struck in gold, and of the value of 118 ducats. The modern medallions are generally *cast*, not *struck*. In architecture, the term is used for any circular tablet, on which figures are sometimes sculptured.

MEDIÆVAL. A term applied to works of Art executed during the period between the taking of Rome by the barbarians and the sacking of Constantinople by Mahommed II., in 1453, which finally overthrew the Greek empire there.

* The sepulchre of Mausolus, King of Caria, from the beauty and magnificence of its structure, passed for one of the wonders of the world: hence the word was adopted by the Romans as a name for any sepulchre of extraordinary magnificence, especially for those of kings and emperors.

MEDIUM. The menstruum, or liquid vehicle, with which the dry pigments are ground and made ready for the artist's use. That most extensively used is linseed oil, rendered *drying* by means of the oxides of lead or zinc. Walnut oil, and poppy oil, are used for diluting the pigments ground in linseed oil, and turpentine is employed for the same purpose. Those artists who labour under the delusion that the peculiar excellences of the old masters were attained by the use of a "lost" medium, search for it as did the alchemists for the philosopher's stone, and with like success. Hence, every little while, some nostrum or other is in the ascendant, to be discarded in turn for another, from which more is promised, and as little attained. We have had silica medium, and lac medium, and even chalk has been pronounced the "one thing needful;" but the excellence promised we have still to look for. After everything has been tried, we must needs fall back upon good, simple linseed oil.

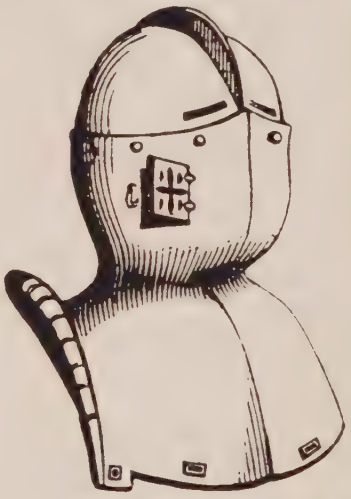
MEERSCHAUM (*Germ.*), ECUME DE MER (*Fr.*) A soft, greasy, mineral substance, occurring in veins or lumps among serpentine rocks. When first obtained it is capable of forming a lather like soap, and is used by the Tartars for washing linen. The Turks use it for tobacco pipes, which are made from it in the same way as pottery is fabricated, and afterwards soaked in tallow or wax. Its largest consumption is in Germany, where pipes of this material are extensively used; the essential oil of the tobacco tinging them of a deep brown in process of time.

MEGYLP. A vehicle used by oil-painters, and consisting generally of boiled oil and mastic varnish, with a small proportion of sugar of lead. A mixture of linseed oil and mastic varnish, with small proportions of quick lime, sulphate of zinc, and acetate of lead is, however, recommended as preferable.* The use of megylp has been strongly condemned by many as conducing to destroy the permanency of oil-pictures.

MELLOWNESS. A richness of tone in an old picture; an absence of harsh colouring in a new one.

MENISCUS. (*Lat.*) A kind of bronze plate or disc, which the Athenians placed upon the heads of statues, to defend them from the rain, or more especially from the ordure of birds.

MENTONNIERE. (*Fr.*) A steel gorget or defence for the chin and throat, secured to the bascinet and to the cuirass.



It was sometimes furnished with a small door for breathing, as in our engraving, from a specimen in the armoury at Goodrich court.

MERLON. The wall of an embattled parapet betwixt the embrasures, which serves as a screen for the soldiers defending it. (See cut to MACHICOLATION.)

META. (*Lat.*) An obelisk placed in the Roman circus to mark the turning points at each end of the course.

METALLIC. Tints are termed metallic when they imitate metals, or their iridiscence.

METALLURGY, METAL-WORK. The ancient metal-works were fabricated by hammer and tongs, and each portion secured by rivets; "the hammer and tongs, managed by a skilful hand, are the most powerful organs of Art manufacture. We cannot imagine any branch of industry

* By Mr. Miller, the colour manufacturer; whose recipe for its manufacture is published in full in the *Art Journal* for 1849, p. 229.

able to dispense with these means, and when we look at our establishments, where iron itself is treated almost with the same ease, certainly with the same success, as clay by the hand of the sculptor, we find their wonderful machinery consists merely in a mechanical combination of these simple instruments used by blacksmiths; their outward form has undergone many changes, but their intention is quite the same as that of these earliest instruments which play an intermediate part between the hand of man and the otherwise unapproachable element, without the aid of which no metal can be subdued to forms suitable to the wants of human life. No wonder, therefore, that these three ground-forms of mechanical power are mentioned in the grand description given by Greek mythology of the economy of the universe; in this oldest but most philosophical representation of the Kosmos, which Hesiod has left us in his Theogony, the plastic powers bestowed by preference upon mankind, appear, immediately after the great rulers of the whole metallic realm, to be represented by electricity and galvanism. Ischys, Bie, and Mechane, that is to say, the fastening powers obtained by the tongs, the force of the hammer, and the mechanical skill of the human hand, appear as the wives of Brontes, Steropes, and Arges, the personified thunder, thunder-bolt, and lightning." *

The metal workers of Greece and Rome achieved a great perfection in the Art. Their early efforts exhibited strong traces of the prevailing designs of that cradle of the arts, early Egypt, as may be seen in the cut here given of a metal cup or vase, discovered in the necropolis of Vulci, and which is entirely composed of thin sheets of hammered metal, the handle being formed by a single metal strip, bent to the desired form, and affixed by rivets to the body of the cup. When fire-casting became customary, the art rapidly advanced; and the vast collections at Naples, exhumed from the buried cities of Herculaneum and Pompeii, sufficiently attest the ability of the ancient metal-workers. The

utmost fancy in form, as well as beauty of detail, may be seen in their works; * of which many examples are given in the pages of the present work.† Another specimen is here given from the *Museo Borbonico*, which is remarkable for its original shape, as well as for the beauty of its details; the lip is ornamented with a

double row of *ovoli;* the handle is designed from a flower-stalk, which divides at top, and bends downward in two *cornucopiæ*, beside which goats are seated. The junction at the base of the handle is richly

* Dr. Emil Braun, on "Art Manufactures in the Classical Epochs," in the *Art Journal*, 1850, p. 69. See also SPHYRELATA, in this Dictionary.

* Our cut, illustrative of the word GUILLOCHE, is a good specimen of the taste adopted in ornamental embossed work; being the upper part of a bronze vessel for the kitchen, found at Pompeii.

† See cuts to CANDELABRA, HYDRA, &c.

ornamented with acanthus leaves, which curve over a small figure of a winged child holding a wine-skin; the vessel no doubt being intended to hold wine, and its general form being excellently adapted for pouring it into the cups, on the festive occasions which were so frequent among the Greeks, and which were sometimes elevated into religious observances, and at others degenerated into Bacchanalian orgies.

The metal-workers who outlived the decadence of Roman art may be considered rather in the light of mere utilitarian workmen than artists; and it is not until the revival of taste in the middle ages that we find workmen constructing artistic examples. Of the thirteenth century we occasionally find some few examples of fine iron-work; but they are rare, and generally consist of such things as railings, locks, hinges, &c.; of the fourteenth and fifteenth centuries examples abound, and may be considered as the best studies for the modern artizan--for certainly the Flemish and German iron-work of that period, in design and execution, has never been surpassed.*

METOPE, Metopa. (*Lat.*) In Doric

architecture, the space in the frieze between the tryglyphs; originally this space was left open, afterwards covered with a panel, at first plain, then sculptured. The Metopes from the Parthenon are preserved in the British Museum; they exhibit great difference in style, from the earliest to the latest and most perfect.

MEZZO-RELIEVO. (*Ital.*) Middle relief. That medium style of sculpture which is half raised from the slab, in contradistinction to subjects almost entirely raised (*alto relievi*), and those but slightly raised (*bassi relievi*), like figures on a coin.

MEZZO-TINTO. (*Ital.*) Middle Tint. A peculiar mode of engraving, resembling in its effects the old style of Indian-ink drawings, and of very rapid execution. It consists in scratching, by means of a tool called a cradle, the whole surface of the plate uniformly, so that an impression taken from it in that state would be entirely black; then tracing the drawing, and scraping and burnishing up the strongest lights, until the desired effect is produced. Some variations of this method have been adopted, but the distinguishing feature of this kind of engraving consists in the principle involved in the above method.

The art has never received a good title, that which it now usually bears being a mere approach to one; it has, however, been known by worse, such as the German *Schwarzkunst*, and the French *L'Art Noir*, which placed its professors at once among the practisers of "the Black Art;" the Italian *Incisione a fumo*, is another anomalous term formerly applied.

The early history of mezzo-tinto engraving has been involved in much obscurity, owing to the mistake made by most authors in quoting Evelyn's original account of the introduction of the art to England by the agency of Prince Rupert,

* The cuts in the present work illustrative of the words Bason, Burette, Dove, &c., will give some idea of mediæval art; but the student who would wish to obtain a full knowledge of its merits, should consult the excellent works by Pugin and Digby Wyatt, representing some of the finest examples of English, French, Italian and Sicilian, German and Flemish workmanship, in metal, in precious book-covers, reliquaries, chalices, patens, crosses, monstrances, jewellery, gates and grilles, door-handles, locks and escutcheons, keys, hinges, thuribles, chrismatories, tazze, burettes, coffrets de Limoges, knockers, figures, lamps and candelabra, lecterns, crucifixes, pastoral staves ciboria, paxes, pixes, drinking cups, daggers, finials, crockets, &c., &c.

who first explained it to him when he was about to publish his *Sculptura;* the first edition of which—published in 1662—contains a copy of the head of the executioner of St. John, after Spagnoletti, which was engraved by the prince. Rupert, on his second visit to England, tacitly allowed Vaillant to engrave his portrait, and style him the "inventor of the art;" and seems in a similar way to have misled Evelyn; but the discovery is really due to another soldier, a lieutenant-colonel in the service of the landgrave of Hesse-Cassel, named Louis von Siegen. Baron Heineken, in his *Idée Générale d'une Collection Complette d'Estampes*, printed at Leipsic in 1771, says decidedly that Siegen was the inventor of Mezzo-tinto engraving, and observes that the first specimen which appeared was the portrait of the Princess Amelia, landgravine of Hesse; he adds that Prince Rupert learned the art from Siegen, and that eventually it became public. This curious print has the remarkable dedicatory inscription, "Eminentissimo Domino, D. Julio Mazarini, S.R.E., Cardinali, &c. Novi hujus sculpturæ modi *primus inventor* Ludovicus A. Siegen humilissime offert dicat et consecrat, A°. 1657." Siegen was born in 1620, and among the earliest of his plates is a portrait of the Queen of Bohemia, inscribed L. A. Siegen, *inventor fecit*, 1643. A canon of Mayence, Theodore Caspar de Fürstenberg, also practised the art as early as 1656, and both he and Prince Rupert are now believed to have been Siegen's pupils. The earliest dated work of Prince Rupert is the "Executioner of St. John," which was completed in 1658, and the head of this figure he afterwards did for Evelyn's book, which first introduced the "new art" to England, but apologised for not describing its manipulation.

The old tale of the discovery of the art having originated by observing the effect accidentally produced by a soldier scraping some rust off the barrel of his musket, may therefore be true, inasmuch as it is clearly proved to have been originated and brought to perfection by men who passed their lives in the camp, and seem to have taken it up as an amusement; indeed, the art appears to have been considered in the light of an amateur accomplishment until late in the century, and to have reached perfection under Smith and Earlom.*

MICHAEL, St., Archangel. All the resources of Art have been put in requisition in the representation of this saint. He is depicted young, full of beauty, with a severe countenance, winged, clothed in white, or in armour, with lance and shield, surmounted by a cross, as his attributes, and with which he combats the dragon. In representations of the final judgment, instead of the lance or sword, he bears scales, in which the souls of the judged are weighed, demons attempting to pull down the rising scale. St. Michael figures in many scenes from the Old Testament—in the "Sacrifice of Isaac," "Hagar in the Desert," "Balaam," and in others, the angel represented is Michael.

MIDDLE AGES. That period from the decay of Rome till the revival of Art comprised under the term *mediæval.*

MIDDLE-GROUND. The central portion of a landscape, sometimes termed *middle-distance.*

MIDDLE-TINT. A mixed tint in which bright colours never predominate.

MILK. It is an old tradition that pigments were frequently mixed with milk. It is added to the glue and gesso of grounds, to render them soft and pliable, and to prevent their cracking.

MINARET. A tall spire above the roof of a building.

MINERAL BLACK. A native oxide of carbon.

MINERAL BLUE. A pigment prepared from carbonate of copper, hydrated oxide of copper, and lime, by a secret process. It is known by various names, such

* See *Histoire de la Gravure en Manière Noire*, par Leon de la Borde, 8vo., Paris, 1849; and *Notes on the Earliest Specimens of Mezzotinte Engraving*, by H. W. Diamond, F.S.A., in Archæologia, vol. 27.

as mountain blue, Hambro' blue, &c., but is not employed in oil-painting.

MINERAL GREEN. A native compound of carbonic acid and protoxide of copper. It may be artificially prepared from a solution of sulphate of copper precipitated by an alkaline carbonate; but then it is not so durable in its nature.

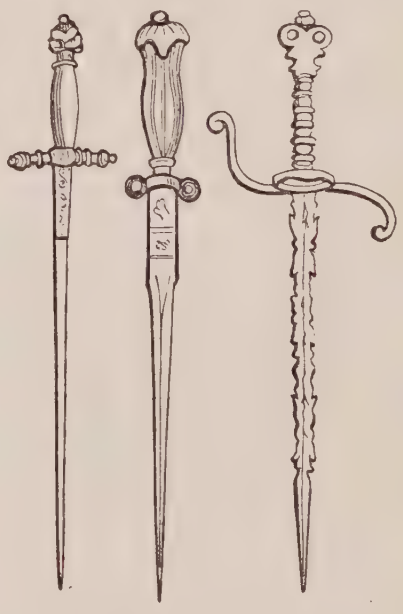
MINERAL YELLOW. A pigment composed of the chloride of lead, not so permanent as Naples yellow, as it becomes paler by time. The name has also been applied to yellow ochre and yellow arsenic.

MINIATURE, MINIATURE PAINTING. The origin of the term "miniature" is supposed to have arisen from the practice of writing the rubrics and initial letters of manuscripts with minium or red lead. The *illuminatori*—miniature painters, or illuminators of books—were a class of artists who painted the Scripture stories, the borders, and the arabesques, and applied the gold and ornaments of manuscripts. Another class—the "*miniatori caligrafi*," or "*pulchri Scriptores*"—wrote the whole of the work, and those initial letters in blue or red ink, full of flourishes and fanciful ornament, in which the patience of the writer is frequently more to be admired than his genius.* MINIATURE is the term applied to portraits of small dimensions; miniature painting is the art of executing these portraits in water-colours, in which the pigments are applied with the point of a brush. The execution is very minute, and will bear the closest inspection. These works are, for the most part, executed on ivory and on vellum, and paper of a thick and fine quality. Lately, this art has attained a higher degree of perfection than heretofore at the hands of an English artist, whose works combine many of the highest qualities of Art, which before were only looked for in the oil-paintings of Titian, Vandyck, or Gainsborough. The term miniature is also properly applied to any minute picture, whether delineating landscape or figures, or a copy of a larger picture.

MINIUM. (*Lat.*) (RED LEAD.) The name given to vermillion by the ancients. Red lead is the peroxide of lead, prepared by calcining the protoxide in a reverberating furnace; it becomes first of a dark orange colour, then of a purple, afterwards, by the absorption of more oxygen, of a strong yellow, or orange colour. It was formerly much employed in oil-painting, but as it is not a permanent pigment, and injures many that are mixed with it, other pigments of better quality have superseded its use.

MIRROR. A small looking-glass for the toilet (the Roman SPECULUM*); the word is now generally restricted to an ornamental glass for the walls of a room, which, having a convex surface, reflects the interior of the apartment in a diminished manner.

MISERE-CORDE. (*Lat.*) *In armour*, a small, straight dagger, originally without guard, which, with its sheath, was



1. 2. 3.

usually richly ornamented. It obtained its name from its use, which was that of

* Mrs. Merrifield's *Ancient Practice of Oil Painting*, 8vo., 1849.

* See that word.

inflicting the "mercy stroke" upon a wounded antagonist, which deprived him of life; for which purpose it had a thin, sharp blade, capable of penetrating the junctures of a suit of armour. It was worn on the right side, secured by a short chain to the hip-belt. The handle being much heavier than the blade, it hung generally in an inverted position. We engrave three specimens of this weapon. Fig. 1 is of the time of Henry VI., the blade engraved with figures; Fig. 2 is of the time of Edward IV., and shows the original form of handle without guard, that of Fig. 1 being a later addition, probably of the time of Elizabeth; Fig. 3 is of the time of Henry VIII., and has a very broad guard, the blade being jagged on each edge.

MISERERE. (*Ital.*) The long services of the Catholic Church induced the invention of the seat called the MISERERE, for the use of aged and infirm ecclesiastics. They were seats that might be turned up to the back of the stalls, and, when so turned, exhibited a small bracketed projection, which afforded some degree of rest to the person, making a compromise between sitting and standing. They constantly occur in ancient churches, and are sometimes elaborately decorated with wood-carving, occasionally of a grotesque kind.

MITIS GREEN. See EMERALD GREEN.

MITRA, MITELLA. (*Lat.*) A kerchief, or scarf, used for a variety of purposes: 1. a broad sash, worn under the bosom; 2. a scarf worn round the head, and sometimes fastened under the chin; 3. a belt worn by warriors round the waist; 4. an ornamental tie for the conical head of the Bacchanalian thyrsus (see cut, p. 60): it is of frequent occurrence in ancient Art.

MITRE. A covering for the head, worn on solemn occasions by bishops, cardinals, and abbots of certain monasteries, and, from special privilege, by the canons of certain churches. Prelates of rank were provided with three mitres, to wear in ceremonies of greater or lesser importance. They were respectively termed the *precious* mitre, which was formed of gold and silver, and decorated with precious stones; the *auriphrygiata*, less sumptuously constructed; and the *simple* mitre, entirely without ornament, and worn as a mere mark of rank in the church. Mitred abbots, exempt from ecclesiastical juris-

1. 2.

diction, were restrained to use the second class of mitre; and abbots and priors non-exempt, the simple mitre. The pendants attached to the mitre are termed INFULÆ and VITTÆ. The origin of the mitre is obscure; its present shape was first assumed about the thirteenth century; at first it was low, with the sides straight; afterwards its height was increased, and eventually it assumed its present swelling and rounded form. These various transitions are figured on sepulchral brasses.*

MIXED COLOURS are new tints produced by amalgamation of two or more simple, pure colours; as yellow and blue for green, black and white for gray, yellow and red for orange, yellow, blue, and red for black, &c.

MIXTION. (*Fr.*) A term used by French artists to designate the medium, or *mordant*, used for affixing leaf-gold to wood or distemper pictures, and formed by a mixture of one pound of amber with

* Fig. 1 is the mitre of the twelfth century, from a figure of a bishop in the Cottonian MS., Nero, D. 4. Fig. 2 is from the effigy of Roger, Bishop of Salisbury, on his tomb in Salisbury Cathedral. See also INFULÆ for another specimen of an ancient mitre.

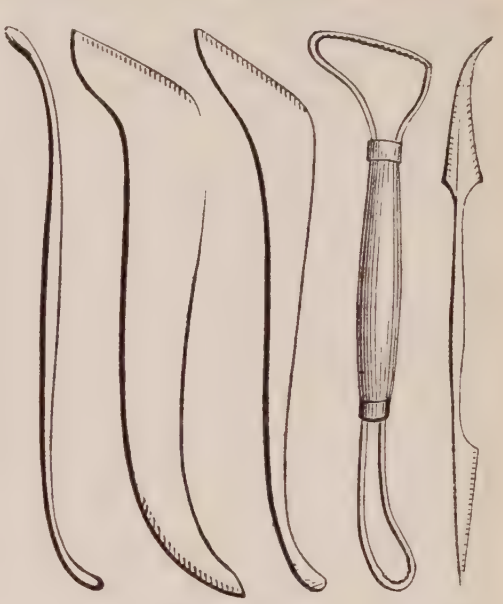
four ounces of pure mastic, and one of Jew's pitch or asphaltum.

MODE. Manner, style; the peculiarity of an artist's work.

MODEL. Every object which the artist proposes to imitate. The term is used in an absolute sense by the sculptor or painter to express the living model, male or female, from which he studies and executes a figure. The sculptor also applies the term to the original of a work, modelled in clay, which he intends afterwards to execute in marble, and also the plaster model from this first figure. The clay model is the work directly from the hand of the sculptor, and, properly speaking, is the original work, of which the marble work is the copy. The model in plaster is a *fac simile* of that in clay. Both, in the eyes of artists, are almost equally valuable, and even preferable to the work in marble. It seldom happens that the sculptor surpasses himself in the latter, and the contrary effect frequently occurs; otherwise, the superior beauty of the material, and especially its greater solidity, give to the marble work a much higher price.

MODELLING. The art of constructing representations of things in clay, or of taking casts therefrom, as a mould for reproductions.

MODELLING TOOLS are made of metal, wood, or bone, according to the sort of work for which they are destined, and vary in size accordingly. Those most ordinarily used are of wood, of various forms, to suit different processes; the most constantly used tool is Fig. 1, engraved in our group above; the curved ends are so shaped that they work on the clay almost like the human finger, which is still the best of all modelling tools; the swelling centre is for the convenience of grasp; each end varies a little in breadth, and serves to adapt it to the varied surface it may be applied to on the model. Fig. 2 is a broad, flat tool, with serrated edges at different curves, used to clear away masses of clay, and produce an even surface, the upper portion being adapted to broad surfaces, the lower to convolutions of drapery, &c.: the *striæ* produced on the



1. 2. 3. 4. 5.

clay by the serrated edge is softened away by a finer tool, the finger, or a sponge. Fig. 3 is a tool combining the qualities of the two just described—having the broad serrated edge of one, and the finger end of the other. If larger masses of clay are to be removed, then the looped tool, Fig. 4, is adopted, which cuts down the sides of the clay with the serrated metal thongs, bringing it away in thick slices or lumps. A tool entirely of metal is used for plaster, such as Fig. 5, which cuts and rasps away the surface as wanted. It will be perceived that they all possess the power of adapting themselves to the various curves of a figure or bust.

MODILLON. (*Ital.*) Projecting brackets under the corona of the Corinthian

and Composite, and sometimes also of the Roman Ionic orders.

MODIUS. (*Lat.*) The Roman corn-

measure, a symbol of plenty; and hence seen upon the heads of beneficent deities—as Jupiter, Ceres, &c.

MOIRÉE METALLIQUE. (*Fr.*) A mode of decorating the surface of tin plate by subjecting it to the action of diluted muriatic acid, which gives it a variegated appearance and yellow tint, it is then coated with lacquer, and generally known as *crystallized tin plate*.

MONOCHROME. (*Gr.*) In one colour: applied to paintings executed in imitation of *bas-reliefs*, in tints of one colour, as well as to such as are delineated on antique vases, where the outline alone is given to express the subject in all its variety of form and position, and that outline filled in with a single tint, either light on a dark ground or *vice versa*. (See also GRISAILLE.)

MONOGRAM. (*Gr.*) A cypher, initial letter, or other device, composed of two or more letters arranged in such a manner as to form a single object, and used as the signature on their works by painters, engravers, &c. In ecclesiastical decoration of the fourteenth and fifteenth centuries, the names of the Saviour and of the Virgin Mary were frequently embroidered as monograms, in which the contractions exhibit great ingenuity and taste. Our engraving represents that of the Emperor Charlemagne, in which the letters K A R O L V S are so arranged, and which monogram he used in place of his sign manual.*

* The best works to consult on this subject are:—I. G. Stellwag, *Monogrammen Lexicon für den handgebrauch*, Frankfort, 1830; Franz Bruilliot, *Dictionnaire des Monogrammes, &c.* avec lesquels les Peintres et Graveurs ont désigné eurs Noms, 3 vols., 4to., Munich, 1832, containing engravings of several thousand monograms; Joseph Heller, *Monogrammen Lexicon*, Bamberg, 1831, a work containing a general *resumé* of preceding information, in which are arranged alphabetically the monograms, cyphers, and marks of all the artists.

MONOLITH. (*Gr.*) Anything sculptured from one solid block of stone, or such stone set up as a memorial, as we see in ancient Druidic and other monuments.

MONOPODIUM. (*Gr.*) A small circular table, supported on a central foot or stem, used by the ancients at social entertainments, and introduced by Manlius into Rome from Asia Minor.

MONOPTEROS. A Greek term, signifying "with one wing," employed to designate a circular shrine or temple covered by a dome, under which a statue or altar might be placed.*

MONOSTYLE. A temple or court surrounded by a single row of pillars.

MONOTONY. Want of variety; sameness of style or colour in a work of Art.

MONSTRANCE (EXPOSITORIUM.) A transparent pyx, in which the consecrated

wafer is carried in solemn processions, and

* The cut exhibits such a temple, as represented on one of the coins of the Roman family of Tullia.

exposed upon the altar. The word is derived from the Latin *monstro* (to show), as it was in these vessels that the Eucharist was first visibly exposed to the adoration of the faithful in processions, benedictions, and on other solemn occasions.* It is an attribute of St. Clara.

MONUMENT. Any commemorative erection to the dead, or to record a great public event. The term *monument* is also applied to antique works of Art, particularly by continental writers.

MOON. *In Christian Art*, the moon is often introduced as an emblem. In pictures of the Assumption of the Virgin, a crescent moon is placed under her feet; in others, of the Crucifixion, the moon eclipsed is placed on one side of the cross, and the sun on the other. In pictures of the creation, and of the last judgment, the moon also appears. In heraldry, the moon is said to be blazoned in her *complement* when she is full, argent. In her *decrement* when sable, or obscured. When the horns are upwards it is called a *crescent;* if to the right it is called an *increscent;* if to the left a *decrescent.*

MORBIDEZZA. (*Ital.*) In Painting, a term adopted from the Italian, applied to the colouring of the flesh, to express the peculiar delicacy and softness we see in nature. The works of Titian and Correggio exhibit this quality in high perfection.

MORDANT. A substance generally obtained from metallic bases or oxides, which is used in dyeing or calico-printing to give an insoluble fixture to the colours.† The term is also applied to the adhesive matter used by gilders to secure the leaf-gold to the surface of paper, vellum, or wood. Gum-arabic and sugar dissolved in water may be used for the former, but wood requires a stronger solution. (See MIXTION.) The old artists used gold-leaf for the backgrounds of their pictures, having a dotted pattern indented on the *mordant*, and distemper painters still employ the same effect, particularly in religious subjects for the decoration of sacred edifices; the mordant they used being the same as for wood.

MORESQUE. (*Fr.*) A style of decoration founded on that of the Moors or Arabs, which was first introduced about the tenth century, and is remarkable for the richness of its detail; it is seen to advantage in the decorations of the Moorish palaces in Spain, particularly that known as the Alhambra.

MORION *In armour*, a kind of helmet or steel head-piece, which first appears in

the reign of Edward IV. It was worn by foot-soldiers.*

MORNE. The head of the lance used in tilting, or other peaceful encounters of arms, which was curved, so that an adversary might be unhorsed, but not wounded, by a stroke.

MORNING STAR. An implement consisting of a staff from which was suspended, by a chain, a ball covered with spikes, which inflicted fearful blows when wielded by a powerful arm, breaking and destroying armour; it was also termed a "holy water sprinkler," from the way it drew blood.

MORRIS PIKE, properly *Moorish* pike, a simple weapon borrowed from the *Moors*, and consisting of a spear-head at the summit of a pole, carried by infantry.

*See Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

† See CALICO-PRINTING and MADDER, particularly the latter article, in which a general account of its uses is detailed.

* The engraving represents a richly decorated morion of the time of Elizabeth, in the armoury of Sir S. Meyrick, Goodrich Court, Herefordshire.

MORSE. (*Lat.* MORDERE, to bite.)

The clasp or fastening of a cape, frequently made of the precious metals, enamelled and set with jewels, and sometimes containing representations of the sacred mysteries.*

MOSAIC. A word of varied signification; in the widest sense it is applied to any work which exhibits a representation, on a plane surface, by the joining together of minute pieces of hard, coloured substances, such as marble, glass, or natural stones, united by cement (mastic), and which served as floors, walls, and the ornamental coverings of columns. The floors (*pavimenta sectilia*) were formed of pieces of marble or stone of different colours, geometrically cut, and cemented together (TESSERÆ); at first the designs were close imitations of natural objects, such as fragments of wood, &c.—lying apparently scattered on the floor—labyrinths, meanders, &c.; these were soon superseded by historical compositions, which, under the first emperors, attained the highest development and refinement. The earliest specimens of ornamental pavements with which we are acquainted are composed of coloured stones cut into shapes, such as that described in the book of Esther as ornamenting the palace of Ahasuerus, "a pavement of red, blue, and white marble." The taste which at one time prevailed among the mosaic workers of Greece for the combination of bright colours in their works (not merely those intended for the decorations of the walls and ceilings of temples, and grand apartments, but for pavements, which taste must have suited that of the people for whom they were constructed), doubtless led to the manufacture of many artificial stones of particular colours. The polychromatic patterns which have been discovered all display a strong passion for colour among the Greeks, notwithstanding the notion which has long prevailed that all their architectural ornaments were colourless.

According to Mr. Digby Wyatt, whose splendid book on *Geometrical Mosaics* is now before us, the *opus figlinum*, or fictile work, appears to have been what is now generally called *lavoro di smalto;* that is, mosaic composed of silica and alumina, though containing a larger proportion of flint than is now used by the modern Italians. Pliny fixes the date of the employment of this material at about twenty-four years before Christ. He writes:—"As for those pavements called *lithostrata*, which be made of divers coloured squares couched in works, the invention began in Sylla's time, who used thereto small quarrels or tiles at Preneste, within the temple of Fortune, which pavement remaineth to be seen at this day. But in process of time pavements were driven out of ground-floors, and passed up into chambers, and those were sealed overhead with glass, which also is a new invention of late devised; for Agrippa, verily, in those baines which he caused to be made at Rome, annealed all the pottery work that there was, and enamelled the same with divers colours, whereas all others he adorned only with writing; and no doubt he would never have forgotten to have arched them over with glass if the invention had been practised before, or if, from the walls and partitions of glass which Scaurus made upon his stage, any one had proceeded also to roof chambers therewith."*

This glass appears to have been evidently only a glazing, probably of silica and the metallic oxide required to give colour to the tiles, with which the "pottery" was covered. The same author says:—"The most famous workman of this kind was one Sosus, of Pergamus, who wrought that rich pavement in the

* See Pugin's *Glossary of Ecclesiastical Ornament and Costume*, 4to. Our cut is copied from a MS. of the fourteenth century, in the Royal Library, Paris.

* Pliny's *Nat. Hist.*, book xxxvi., chap. 25.

common hall, which they call Asaroton œcon, garnished with bricks or small tiles *annealed with sundry colours.*" *

Walls of apartments were decorated with coloured glass cubes about the same period. Windows, composed of glass panes of different colours, and which were known at least to later antiquity, may also be included under the designation of mosaic.† For convenience of description, however, mosaics may be classed under two heads, the ancient and the modern, as they are referable to two different epochs in the history of Art. It is generally admitted that mosaic was an invention of the luxurious Alexandrian age, and under the protection of the Roman power this peculiar art spread itself over the ancient world, and was executed in the same manner upon the Euphrates, Mount Athos, and in Britain. Of these, abundant remains still exist,‡ the finest being the representation of Alexander's victory over Darius, discovered at Pompeii. The art lingered at Byzantium after the downfal of the Roman Empire, and was chiefly practised to adorn the Greek Church. The Cathedral of St. Mark was decorated with a pavement in mosaic in the thirteenth century, by an Italian artist, who was instructed by a Greek named Apollonius. In all the specimens of Roman mosaic discovered in this country, coloured stones are found combined with earthen tessera. It does not appear that the use of tiles, or the construction of tessellated pavement, was ever abandoned; not only do we find mosaic work marking the settlements of the Romans over nearly every portion of Europe, but we see it adopted by the early Christians in their churches, and, at times, becoming a prominent ornament in the decoration of these fanes throughout the mediæval ages. We cannot conclude our brief historical notice without referring again to Mr. Wyatt's publication—to which we would direct the attention of all those who are interested in this subject—for the following notice of the prevalence of this art among the ancients:

"Turning our attention awhile from the regular varieties of European workmanship, it may be well to notice that during the middle ages mosaic obtained to a very considerable extent among the eastern nations, in India, at Agra and Delhi, in the form of inlaying with precious stones, marble, and coloured compositions; in Turkey and Asia Minor, in the form of huge pieces of *faience*, coloured on the surface and fitted together. In Spain, the Moors adopted it as an essential element in the formation of dados and mural decoration. The Spanish affection for "*azuleijos*," or painted tiles, has indeed grown into a proverb. One instance only occurs in the Alhambra of the employment of mosaic as pavement. The tiles composing the Alhambraic wall-decorations are usually square, and stamped on the surface with very intricate patterns; the colouring matter being then floated over, sinks into the indentations, and, on being wiped away from the plain faces, remains only in those sinkings which define the ornament. The sides are so cut away at an acute angle to the face as, when laid together, to leave a key for the plaster, and yet come to a perfectly neat joint externally.'

Thus, we perceive, that by a natural process man advanced from the discovery that clay in drying contracted into a very coherent mass, to the manufacture of bricks, sun-baked in the first instance, but afterwards hardened by the action of fire; and then to the formation of tiles, either plain or stamped, and eventually to the construction of tiles and tessera, to which artificial colour was given by the incorporation of metallic oxides with the argillaceous mass.*

The mosaics which we may term *modern*,

* Pliny's *Nat. Hist.*, book xxxvi., chap. 25.

† The windows of the church of San Miniato, at Florence, are composed of transparent marble or alabaster of beautiful colours.

‡ See Muller's *Ancient Art and its Remains*, § 320.

* R. Hunt, in *Art Journal* for 1849.

were commenced in the latter part of the fifteenth century, and are attributed to the two brothers Zuccati, of Treviza, who instructed Titian in the elements of drawing. The Zuccati executed these mosaics by means of cartoons drawn by the best artists of the time, and from copies furnished by Titian and Tintoretto; and at Rome, the copying of celebrated pictures by Raphael, Domenichino, and others, is continued to the present day. These works are for the most part of the same size as the original, and reproduce all their peculiar excellences with wonderful effect. A finer kind, which gives employment to a large class of artists, is applied to the production of brooches, &c.*

MOSAIC GOLD. A mixture of copper and zinc, used for cheap articles of jewellery and ornamental metal work, produced by casting in a mould. It is also known as ORMOLU.

MOTHER OF PEARL. The variegated internal coating of the large Indian oyster, or *pentadine;* its prismatic colour is the effect of reflected light on the microscopic furrows of its surface. It is abundantly used for ornamental purposes.

MOTION. The study of the mechanism of which the locomotive organs is composed, of the laws by which their progression is accomplished, and of the vital force which they expend in propelling the body from one place to another with different velocities, serves to instruct alike the anatomist and physiologist, the artist and the mechanician. They are, in fact, the constant laws of movement in contradistinction to those used under occasions of rarer and greater excitement, which may be defined under the word ACTION. Ignorance of these laws has been productive of grotesque delineations of the human figure, as well as of the lower animals, when represented in motion. We have abundant evidence of this in the productions of painters and sculptors, both of the ancient and modern schools.*

MOTIVE (MOTIF, *Fr.*) A term lately introduced into the vocabulary of Art, which appears to convey more than *intention* or *suggestion;* it means that which produces *conception*, *invention*, or *creation* in the mind of the artist, when undertaking a subject; and yet is neither of these alone, but a combination of all, governed by the *spirituality* of the artist, and subordinated to it. Where this quality of spirituality is deficient, the MOTIVE will be commonplace, low, mean, or even revolting;† on the contrary, where it is dominant, there we meet purity, elevation, and grandeur. It is independent of *execution*, and sometimes is misplaced or mistaken, but is always a sure index to the capacity of the artist, and his works convey at once to the intelligent observer, through the motives apparent in them, the amount of intellectual and moral culture he possesses, and evidence his power of imparting it. The bane of modern Art is the excess of technics over spirituality. Only material things are usually represented; the exceptions are with those artists who possess a true and earnest devotional feeling—to whom Art is a religion, purifying and exalting in its influences.

---

* See Kugler's *History of Art;* D'Agincourt's *Art described by its Monuments;* Wyatt's *Mosaics of the Middle Ages.* The prints published by the *Societa Calcografica* at Rome; Campliani's *Vetera Monumenta in quibus precipue Musiva Opera illustrantur;* Mazoi's *Pompeii;* Padre Secchi's *Musaico Antoniano e illustrato*: Roma, 1843, &c., &c.

* See a very interesting and valuable essay in Todd's *Cyclopædia of Anatomy*, part 23; also a series of articles on the "Locomotion of Animals" in the *Penny Magazine*, vol. xiv. The treatises on *Artistic Anatomy*, by M. Fau and Dr. Knox, although exceedingly valuable in other respects, do not contain any information on the subject of MOTION, an omission that can scarcely be excused.

† An ordinary man will disgrace the noblest material by an ordinary treatment; on the contrary, a great head and a refined spirit knows how to ennoble the Common itself, because they connect it with something spiritual, and expose its most favourable side.—In creative art, the Flemish painters have an ordinary taste; the Italians, but still more the Greeks, a great and noble taste. The latter continually sought the ideal, rejected every common or *low* trait, and selected, too, no common material. See Schiller's *Philosophical Letters and Essays.*

MOTON. A small plate covering the armpits of a knight, used when plate-armour was worn, and occupying the position of the older *mameliere*.

MOTTO. The word or sentence used to mark the work of an artist, the shield of a knight, or the arms of a family.*

MOULD. The matrix used in casting figures or ornament, whether in entire or partial relief.

MOULDING. The contour given to the angles of cornices, capitals, window-jambs, &c., and which is generally a circle or ellipse. The CYMA (p. 142) may be cited as an example.

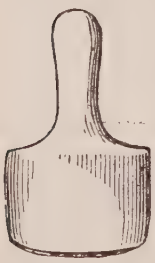
MOUNT (MOUNTING-BOARD, MOUNTING-PAPER). The paper or card-board upon which a drawing is placed, and which is generally of larger size than the object placed on it, and of a tint that will aid its general effect.

MOUNTAIN BLUE. A native carbonate of copper, which is liable to change its tint to green if mixed with oil.

MOUNTAIN GREEN. See MALACHITE.

MOUNTED. Secured to a *mount*. A term applied to a print or drawing fastened upon mounting-paper or card-board.

MULLER. A sort of pestle, of stone or glass, flat at bottom, used for grinding the pigments upon a slab of similar material. The edge should be rounded, else it will not move freely, nor will the pigment insinuate itself under it.



MULLION. The stone divisions in gothic windows.

MUMMY (MOMMIA, *Ital.*) A bituminous substance employed by painters as a rich brown tint, but liable to hazard, from not drying sufficiently; it is known also as Jew's pitch, &c.† The pigment sold under this name, in the Arts, varies much in quality. The genuine consists of the substance found in tombs of Egypt, which is a compound of bitumen and organic matter both animal and vegetable. Some manufacturers grind the whole of this substance up together, by which a dirty-coloured pigment is obtained. Others carefully select only the bitumen; it yields a very useful pigment, but differing in little or no respect from the bitumen now obtained from the East—except, perhaps, in the accidental mixture of myrrh and other gum resins. The better kinds of mummy form useful grey tints mixed with ultramarine; madder lake and ivory black, when these are mixed with white.

MURAL PAINTING. During the middle ages the walls of sacred edifices were covered with sacred paintings, executed in distemper colours, which were, in fact, debased frescoes. A MURAL painting (representing the Annunciation) of the date of the thirteenth century having been discovered in the Sainte Chapelle, at Paris, the Minister of Public Works requested MM. Dumas and Persoz to examine it, with the view of ascertaining the nature of the colours employed, and the means used in their application, &c. The result of their investigations, communicated to the Paris Academy of Sciences, is as follows:—A coating, composed of a mixture of fatty, resinous substances, was first laid on hot; over this coating was applied an orange-red cement, most probably composed of a mixture of "drying plaster" and red-lead, the object of which was to heighten the effect of the gold leaf, which was next laid on, and which formed the ground of nearly the whole of the painting. An analysis of the *white* colour employed, showed it to be a preparation of lead, analogous to white-lead, if not identical with it. The *blue* colour was of two different kinds. That employed in the draperies of the figures was ascertained to be phosphate of iron; probably the native phosphate was used. The other blue proved on analysis to be ultramarine. The

* See cut to DEVICE. Many family mottoes contain a punning allusion to their names, as *Ver non semp r viret*, the motto of the Vernon family; *Cavendo tutus*, that of Cavendish; *Fare fac*, of Fairfax, &c. They are frequently placed on ornamental scrolls, or even constructed of fanciful letters for decorative purposes. (See INSCRIPTION.)

† See note to that word.

bright *red* used in painting the aureola encircling the head of the Virgin, was found to consist of vermillion, the effect of which was heightened by the gold leaf. All the *browns* and *yellows* were painted with ochres. The *greens* were composed of a mixture of these ochres with phosphate of iron. The *rose* and *violet* colours were found to offer peculiarities worthy of attention. At first sight they appeared to be madder lakes, but analysis showed that they contained neither alizarine, nor any rose or red colouring matters at all analogous to the colouring principles which chemists have hitherto detected in madder. The result of combined chemical and microscopical examination led MM. Dumas and Persoz to the conclusion, that the rose colour employed was obtained by simple mechanical pulverisation of the rose-coloured shells of the *tellina fragilis*, which are found in great abundance on the coast of France; and that the violet colour was obtained by detaching the violet spots from the shells of the *neritina fluviatilis*, and similar shells, and rubbing them into fine powder

An attentive examination of the painting resulted in the inference, that the colours were not ground in oil and laid on with a brush or pencil, as in the ordinary practice of the present day, but that the surface to be painted was first covered with a mordant of drying oil, and then dusted over with the colour in the state of a dry powder, in much the same way as that now employed in the manufacture of flock papers. Lastly, a coating of wax was applied to the whole surface of the painting, by which a somewhat brilliant aspect was given to the colours, whilst the painting itself was at the same time preserved from the injurious action of air and moisture.

MUREX. A shell-fish, whose pointed, twisted, trumpet-shell was poetically given to the Tritons, for their "wreathed horns." Our cut is copied from an antique gem.

MURREY. A colour mentioned by old writers; it was a dark red tint.

MURRHINA. (*Lat.*) Vases of great value and beauty, used by the luxurious in Rome as wine-cups, and believed to have the faculty of breaking if poison was mixed with the beverage. They appear to have been made of variegated glass, perhaps of onyx; but some writers assert they were of coloured earths of fine quality, like modern porcelain. They were greatly valued by the Romans. Pliny speaks of one which cost 300 talents.

MUSEUM (*Gr.*), MUSÉE (*Fr.*), MUSEO (*Ital.*) As the term implies—a place dedicated to the Muses. It usually consists of a large edifice devoted to the collection and preservation of works of Art, principally antiquities, conveniently arranged for the purposes of exhibition and study. Almost every civilised nation has its museum. Among the most celebrated may be named the Louvre at Paris, the Vatican at Rome, the Bourbon at Naples, and the British Museum at London. A catalogue of all the museums in Europe would fill many pages of this work.

MUSKET. A long, heavy gun, of Spanish origin, introduced in the sixteenth century.

MUSKETOON. A smaller and more portable musket.

MUSKET-REST. A staff with a forked head, upon which to place the antique musket, which was too heavy to be held steadily in firing. It had a ferule at bottom to secure it in the ground.

MYRROPHORES. (*Gr.*) The myrrh-bearers are the three Maries who, "as it began to dawn, came to see the sepulchre." This subject has been frequently represented in Art. An angel seated on the open tomb, clothed in white, with a staff in his hand, points to the grave-clothes, while the desolate, affectionate women gaze in sorrow: they bear vases of myrrh in their hands.

NAPKIN PATTERN. See LINEN-SCROLL.

NAPLES YELLOW. A compound of

the oxides of lead and antimony, which was originally prepared at Naples; it has a rich, opaque, golden hue, and will not change by exposure to light when mixed with oil or varnish; but, used as a water-colour, will be destroyed by damp or exposure to impure gases, assuming a blackened hue, in the same manner as white-lead changes. Chromate of lead is sometimes used as a substitute for this colour, which is also used in porcelain and enamel pictures.

NASAL. *In armour*, a defence for the upper part of the face, or more properly for the nose, as in the example engraved from the Bayeux tapestry, representing a soldier of William the Conqueror.

NATIONAL GALLERY. The characteristic pertinacity of Englishmen in decrying everything they possess, and extolling everything foreign, has led to a depreciatory tone with many who speak of the National Gallery, including some *soi-disant* "critics" who write about art without knowing anything of its true principles. It is a small collection certainly; and it would be more creditable to a rich and powerful nation like England if it was considerably larger, and if opportunities of making it so were not at times neglected in a manner discreditable to our pretension to cultivated taste; but, certainly, there are fewer bad pictures hung on the walls than is usually seen in any gallery; and in this respect it is superior to the Louvre, where the eye tires over hundreds of inferior works. We have the nucleus here of a noble gallery, and want but time and judgment to perfect it.

Our National Gallery is of very recent origin. Its foundation was laid in 1824, by the purchase of the collection of Mr. Angerstein's pictures (consisting of 38) for £57,000. These were exhibited, after the purchase, in the house he lived in (90, Pall Mall), and were speedily increased by the bequests of other collectors: thus, in 1825, Sir George Beaumont, who had been greatly instrumental in inducing the government purchase, made a formal gift of 16 pictures, valued at 7,500 guineas; in 1831 his example was followed by the Rev. Holwell Carr, who bequeathed 34 pictures; in 1837, Lieut-Col. Olney bequeathed 18; in 1838, Lord Farnborough 16: about 50 others have been added to the list by smaller bequests, and several of great importance purchased by the government. The collection now numbers 236 paintings, which are located in a new but inconvenient gallery (or rather, series of small rooms), on the north side of Trafalgar Square. It is open to the public on the four first days of the week, and to students on the two last. It is entirely closed during the last two weeks of September, and the month of October.

The chief want of the gallery is proper specimens of the very early painters; in this point, it is very inferior to the most ordinary continental galleries.* It boasts, however, two marvellous specimens by John Van Eyck, one is a portrait of an elderly man, upon the frame is inscribed, "Johēs de Eyck me fecit, M·CCCC·33, 21 Octobris"—it was formerly in the collection of Viscount Middleton; the other represents the interior of a bed-room, with full length portraits of a lady and gentleman, and is inscribed, "Johannes de Eyck fecit hic 1434"—it was purchased by parliament in 1842, from Major-General Hay, for 600 guineas. Both pictures are painted on wood, and are in the finest possible condition. Francia, the goldsmith of Bologna, who commenced the practice of

* The remarkable collection of early pictures formed by Prince Wallerstein, and now located in Kensington Palace, were *refused* by the British government, to whom they were offered, although of the greatest possible merit and interest, and the very thing wanted to complete our gallery: they have been since purchased by Prince Albert.

painting at forty years of age, is seen to great advantage in his great panel picture representing "The Virgin, the Infant Saviour, and St. John, attended by Saints." It was purchased by parliament from the collection of the Duke of Lucca, with the smaller picture by the same artist (representing "The Dead Christ supported by the Virgin, and attended by Angels"), for the sum of £3,500. Upon the larger picture the artist has inscribed his name, "Francia, aurifex, Bononiensis." Both pictures are remarkable for purity of colour, simplicity, and high finish; possessing also great grandeur of conception. Perugino, the master of Raffaelle, is seen to great advantage in his charming little picture of "The Virgin with the Infant Jesus and St. John;" which possesses much of that purity, simplicity, and elevation, which gave his "divine" scholar the highest rank in art. Raffaelle is also well displayed—his "St. Catherine" exhibits his purity and sweetness of composition and colour; his "Portrait of Pope Julius II." is one of the noblest of portrait pictures, and Vasari has truly said of it, that it resembled that courageous and resolute head of the church so thoroughly, that it could inspire the fear his own presence incited; the exquisite little picture of "The Vision of a Knight" testifies to his careful finish; the noble cartoon of "The Murder of the Innocents" to his power and boldness of handling.* Of this master's favourite pupil, Giulio Romano, there is but one small specimen, a "Charity," by which we are not enabled to judge of his powers. Leonardo da Vinci is said by some to be seen in the picture, "Christ disputing with the Doctors," which came from the Aldobrandini collection; but the painter and the subject have both been doubted.* The celebrated picture, "The Raising of Lazarus," is remarkable for its history—Sebastian del Piombo rivalled Raffaelle, and this great work was brought into competition with his "Transfiguration," when, according to Vasari, both were infinitely admired, but Raffaelle's grace and beauty gave him the victory. Sebastian was a noble portrait-painter—as may be seen in this gallery, in his picture of himself and Cardinal Hippolito de Medici—but he was not equal to compete with Raffaelle in such subjects as he made his own; hence his friend Michael-Angelo furnished the design for the "Lazarus," and painted the figure of the resuscitated man himself.† Titian is gloriously studied in his wonderful picture of "Bacchus and Ariadne," upon which Sir Joshua Reynolds has descanted in his discourses on Art, and which, for composition and colour, is a mine of instruction to the student of painting. "The Tribute Money," from the recent sale of Marshal Soult's collection, and the "Venus and Adonis," are also noble examples of the same qualities; so is the "Ganymede;" while the "Concert," though not a very good picture, is remarkable as one which was part of the collection formed by King Charles I. Correggio is seen in his greatest perfection in the two pictures purchased by parliament from Lord Londonderry for 10,000 guineas—"Mercury instructing Cupid," and the "Ecce Homo"—as well as the "Vierge au Panier," a most exquisite little picture, also purchased by government for £3,800, in 1847. Guido's pictures are six in number—"Perseus rescuing Andromeda," "Venus

* This cartoon was bequeathed to the Foundling Hospital by Prince Hoare, Esq., and is deposited in the gallery for the use of the public by the governors of that institution. The portrait of Pope Julius belonged to the Angerstein collection; the "St. Catherine" was purchased by parliament in 1839 for £5,000; the "Vision" for £1,050, at Sir M. Sykes' sale in 1847.

* It has been ascribed to Andrea Solario, and by Dr. Waagen to Bernardino Luini; while the subject has been declared to be "Joseph interpreting Pharaoh's dream." It is a very fine picture.

† Sir Thomas Lawrence possessed his first sketches for this figure. The picture was purchased in 1798—when the famed Orleans Gallery was dispersed—by Mr Angerstein, for the sum of 3,500 guineas.

attired by the Graces,"* "The Magdalen," formerly in the Orleans Gallery, "The youthful Christ embracing St. John," "Lot and his Daughters," and "Susannah and the Elders."† Annibale Caracci is seen to most advantage in his wonderful cabinet picture of "Christ appearing to Peter after his Resurrection;" the "St. John in the Wilderness" exhibits his grandeur; while his classic fancy displays itself in the charming little pictures of "Silenus gathering Grapes," and "Pan teaching Apollo the Pipes"—both intended to decorate the harpsichord of a musical friend. His brother, Ludovico, is characterized by his somewhat meretricious "Susannah and the Elders." Claude can nowhere be seen to greater perfection than in this gallery, nor our own great countryman, J. M. W. Turner, whose pictures, placed in juxtaposition with his, rival the glories of the old Italian. Canaletti's views in Venice are excellent. Salvator Rosa's "Mercury and the Woodman"—purchased in 1834 for £1,680—is a fine specimen of the master. Murillo's "Infant St. John" and "Holy Family," are both fine examples of the Spanish school.‡ The Flemish school is well exhibited in Vandyke's "St. Ambrose" and "Portrait of Gevartius." The grandeur of Rubens may be well studied in "Peace driving away the Horrors of War;" the same feeling, applied to landscape, in the "View from his Chateau;" his mode of treating sacred subjects in "The Brazen Serpent;" of profane, in "The abduction of the Sabine Women," which exhibits at once his grandeur and his faults—the same features being visible in his "Judgment of Paris." Of that wondrous master of chiaroscuro, Rembrandt, the gallery exhibits "The Adoration of the Shepherds," and the "Woman taken in Adultery"—than which no finer pictures exist by his hand; the portrait of "A Jew Merchant" shows his best style; while his own portrait exhibits his defects.* Cuyp, Teniers, Maes, and others of the school, are also fairly exhibited, but not by important works. The French school, with the exception of the Poussins, is very badly represented. Nicholas Poussin's power is displayed in a classical landscape; but more particularly in his Bacchanalian scenes, which for colour, composition, and *abandon*, exceed works of that class by any other painter. His brother Gaspar's "Landscape with Small Figures, representing Abraham preparing to sacrifice Isaac," is particularly fine—one of the grandest landscapes ever painted; "The Land Storm," "Dido and Eneas," "The View of Lerici," &c., are all remarkable pictures. The English school is confined to a few specimens—the best being Wilson's "Landscape, with the story of Niobe," Gainsborough's "Market Cart," Sir Joshua Reynolds's "Portrait of Lord Heathfield," Wilkie's "Blind Fiddler" and "Village Festival," Constable's "Corn Field," and "though last, not least," Hogarth's inimitable series, "The Marriage-à-la-Mode"—works peculiarly national, forming a school by themselves, as original as that founded by any other artist, and completely unapproached by any imitator. England has produced no painter so entirely original, and so completely national, as "the great painter of mankind"—William Hogarth.†

* These pictures were presented to the nation by King William IV.

† These four pictures are government purchases; the last two cost £1,260.

‡ These two pictures are government purchases; the one for two, and the other for three thousand guineas. In quoting the prices paid for these and other pictures in the gallery, we have been actuated by no absurd feeling of enhancing their value in the eyes of the spectator, but simply to give our readers the absolute money value attached to fine works by the old painters; and of which we should have no other chance of making them acquainted, or thus rendering our general review of art in these pages complete.

* The way in which the colour is laid on in this picture illustrates our anecdote on p. 247. It is altogether crudely executed, and would be severely criticised if by a modern artist, and not as now "under the shadow of a great name."

† These, and the other national pictures by deceased English artists, are at present deposited with the other English pictures at Marlborough House—the temporary location of the Vernon Gallery.

NATIVITY. One of the most popular subjects in mediæval Art, was the cradle of our Lord in Bethlehem: it was represented, in ancient times, by a baby in swaddling clothes placed in a manger, over which appeared the heads of an ox and ass—whose breath, the ancient legends affirm, kept the infant Saviour warm. The Virgin is seated at the head, and St. Joseph at the foot of the manger. This simple and touching picture was termed "a Nativity."

NATURALISTI. (*Ital.*) Artists who strictly copied nature, forming a school opposed to the MACCHINISTI.

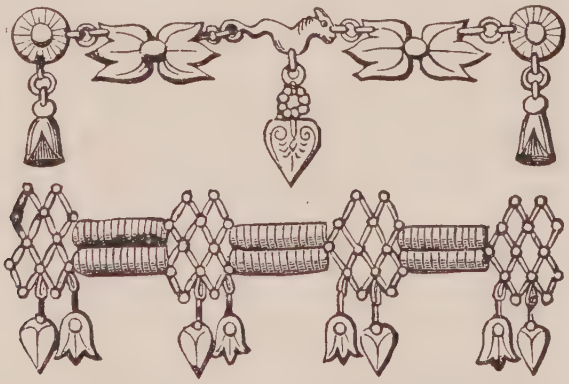
NAUMACHIA. (*Gr.*) Gladiatorial sea-fights. Also a circus, or amphitheatre, in which sea-fights were represented for public amusement. They were first introduced to Rome by Julius Cæsar, and continued by other emperors, with great cost and splendour. In Claudius' famous exhibition on the Lake Fucinus were 19,000 combatants, and fifty ships of each opposing fleet; representations of nereids and sea-monsters were made to swim on the water, and a silver triton in the centre—by the aid of machinery—sounded a trumpet as a signal for the contest. Coins and sculptures frequently represent the brilliant scenes of the naumachia.

NAVE. That part of an ecclesiastical edifice to the west of the choir, and in which the congregation assemble. The term is derived from the French word *nef* (a ship), and is believed by some authors to be a mystical type of the ark of Noah—the church in the same way preserving the faithful from the deluge of sin. The Germans use the word *schiff* also to designate this portion of the church.

NEBRIS (*Gr.*) A fawn's skin, worn as a part of the dress of hunters and others; and, in works of Art, as a characteristic covering of Bacchus, and male and female bacchanals, as well as of fawns and satyrs.*

NEBULY. Decorated with wavy lines.

NECKLACE. An ornament commonly worn by females of antiquity, and continued to the present day. They were made of berries, glass, precious stones, and metals, strung together, and of an infinite variety of form. Specimens from the tombs of Egypt, Etruria, Herculaneum, and other ancient cities, are to be met with in various museums. Among the modifications found in these interesting remains, are *drops* of various forms alternating with the beads, as shown in the annexed woodcuts. In the British Museum are three splendid gold necklaces, which were found



in Etruscan tombs. The ornaments consist of rosettes, circles, lozenges, ivy leaves, and hippocampi. From the centre of one a heart depends.*

* This beautiful necklace is the upper one of our cut; the lower is copied from one discovered at Etruria.

NEEDLE-WORK. See EMBROIDERY.

NEREID. (*Gr.*) A sea-nymph; the female TRITON.

NERO ANTICO. (*Ital.*) The intensely black marble used by the Egyptians and

* See cut under BACCHANAL.

other ancient statuaries. It is much more intense in colour than any modern marbles, and, as no quarry now known produces it, its tone may owe somewhat to long exposure.

NEUTRAL TINT. A factitious grey pigment under this name is used in water-colours. It is composed of blue, red, and yellow, in various proportions.

NICHE. A word derived from the Italian *nicchia*, a sea-shell, and used to designate the concave recesses in a wall or building, sometimes intended to contain statuary, the archivolts being often formed like a shell; in ancient works they are sometimes square, but more frequently semicircular at the back, and covered by a semi-dome. In the middle ages, niches were extensively employed in ecclesiastical architecture for statues.

NICHOLAS, St. The patron saint of Russia, and of numerous towns, seaports, and other places engaged in commerce; also of travellers, sailors, merchants, and young boys, as St. Catherine is of young girls. From his humility, zeal, and active benevolence, he became the most popular saint in Christendom. No less than 372 churches in England are dedicated in his honour. Many wonderful miracles are related of him, which form the subjects of numerous works of Art. Among the most frequent is that representing him in the act of throwing a purse in at the window of the house of the nobleman who, to obtain food, had resolved to sacrifice his daughters to an infamous life. Another, his miracle of restoring to life three young scholars who were about to visit him to solicit his benediction, and who were murdered by a wicked inn-keeper to secure their effects, and their bodies cut up and placed in a brine-tub. This miracle of the saint is the one usually depicted by artists.* He is generally represented in bishop's robes, and has either three purses or balls of gold, or three children, as his attributes. His connection with sailors appears to have arisen from his having calmed the sea in a storm on a voyage to the Holy Land.* His attributes are a ship or an anchor.

NIELLO (*Ital.*), Nigellum. An art to which we owe the origin of engraving: it consisted in drawing a design with a style upon gold and silver, and then cutting it with a burin; a black composition, made by heating together copper, silver, lead, and sulphur, which when cold was pounded, was then laid upon the engraved plate, a little borax sprinkled over it, and placed over a charcoal fire, when the composition dissolved and flowed into the lines of the design. When cold, the metal was scraped and burnished, and the niello presented the effect of a drawing in black, upon gold or silver. The art was known to the ancients, and practised during the middle ages: specimens, though rare, are to be met with in museums.† In the fifteenth century these designs were frequently engraved with great delicacy, and the shadows *hatched* with lines, precisely like a copper-plate engraving. The origin of taking paper impressions from metal plates is ascribed to the practice of Maso Finiguerra, a Florentine goldsmith, who, in the middle of the fifteenth century, was in the habit of taking impressions of his incised work on cups and plaques in a viscid water-ink on paper, for the purpose of testing the state of his work. Such impressions of the early fathers of copper-plate printing still exist, and are known as *niellos* also. (See also Sulphurs.)

NIMBUS. (*Lat.*) Under the term Aureola we have described the different forms of Nimbus, to which we refer the reader for a full explanation of this term.

NITRIC ACID, or Aqua-fortis, is used in the arts to corrode the surface of plates where exposed to its action by removal of

* A curious example is given by Hone in his *Every-day Book*, vol. i. col. 1556, from a print in the Salisbury Missal of 1534.

* See Mrs. Jameson's *Sacred and Legendary Art*.

† Benvenuto Cellini, who practised this art, has left a minute description of the art of working in niello. See his *Life and Writings*. 3 vols. 8vo. Milan. 1806.

the ground by an etching needle. It consists of three parts of nitre to two of sulphuric acid; and for copper is generally diluted with twice its quantity of water before use. Its action is from half an hour to an hour, according to the depth of line wanted; but is only a few minutes on steel.

NODUS. (*Lat.*) A knot—1. of the hair, either at the top or back of the head, adopted by both sexes in fastening their long hair, which was drawn up for that purpose; 2. by which the cloak or other article constituting the amyctus was kept on the shoulder, when a brooch was not employed for the purpose; 3. the knot of leather worn by poor Roman boys, in the same way as the *bulla* was worn by the children of patrician families.

NUDE. The undraped human body. The study of the nude is equally important for the sculptor and the painter, because, although the latter comparatively seldom represents the human body entirely without covering, yet the appearance of that covering is determined by the structure of the frame. The reason why sculpture represents the naked figure so much more than painting is, because it can speak to the mind only through the form, while painting has the advantage of colours, which, conveying a lively idea of reality, compel the concealment of much of the body, and, in fact, afford the artist sufficient means of expression without such exposure. Among the causes at work in our time to deteriorate the influence of Art, is the abuse of the nude. Where it is employed merely to display the artist's skill in drawing or modelling naked forms, and when neither the subject nor popular sympathy demands it, it is nothing but a prostitution of the aims of High Art, or, to say the least, a mere affectation of the antique. Civilised humanity does not run naked in this nineteenth century, and there is no reason why it should be so represented, even in "stone."

NUMERALS. These, as well as letters, are frequently ornamentally disposed for decorative purposes (see INSCRIPTION), and are made occasionally to serve the purpose of a date in a consecutive inscription (see CHRONOGRAM). In mediæval works they are of very fanciful character. The seven letters used by the Romans are as follows (their value is beneath each) :—

I.	V.	X.	L.	C.	D.	M.
1.	5.	10.	50.	100.	500.	1000.

When a larger sum than the largest here noted was wished to be expressed, it was done by placing a line over the numeral, thus $\bar{L}$., which counted as 50,000, and D. as 500,000. In the middle ages, Arabic numerals were extensively used, and are frequently entwined in a very fanciful and elegant manner in the architecture and painting of the period.* In books of the sixteenth century, a fanciful mode of setting up type letters, in imitation of Roman numerals, was adopted, particularly by German and Flemish printers, in which the letters cIↃ. denoted 1,000, and IↃ. 500. The date 1621 would be thus expressed :—

cIↃ.IↃc.xxi.

NUMISMATICS. The science which treats of the money in use among the ancients, is auxiliary to the history of Art through the artistic value of the types. The art of cutting dies was carried by the Greeks to the highest perfection, so that nothing remained to the Romans but to regulate better the process of stamping. Down to the time of Constantine, the dies were made of hardened brass; afterwards of steel.

NUT OIL. The nut oil used in painting is obtained from walnuts; when deprived of its mucilage it is pale, transparent, and limpid, dries well, and for mixture with delicate pigments is preferable to linseed oil.

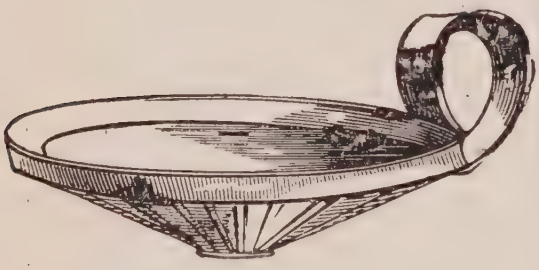
NYMPH. A female deity of a secondary character, generally considered as attendant upon the ancient gods.

---

* See Silvestre's *Alphabet Album*, Paris, 1843; *Shaw's Alphabets, Numerals, and Devices of the Middle Ages*, 1845.

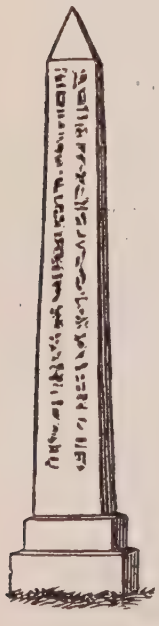
OAK. The oak-tree is the emblem of virtue, force, and strength, and is frequently introduced in ancient sculpture. St. Boniface, an English saint, martyred A.D. 755, at Utrecht, whither he had gone to convert the pagans, is known by the representation of an oak prostrate at his feet, in allusion to his cutting down the oak of Jupiter, held in superstitious veneration by the heathen.

OBBA. (*Lat.*) A drinking vessel shaped like the *cantharus* (see that word), but



without a foot, so that it could not be set down when filled with liquor, and the drinker was thus compelled to finish his draught of the entire cup.

OBBATUS. (*Lat.*) The broad, shallow cap worn by country people as a light head-covering in ancient Rome, which rose to a peak at the top of the head, and was fastened beneath the chin by a cord. It received its name from its resemblance to the *obba* reversed.



OBELISK. A single block of stone (MONOLITH) cut into a column of quadrilateral form, the base narrow, and the sides diminishing gradually until they terminate near the top in a four-sided pyramid pointed. There are specimens in the British Museum, covered with beautiful sculptured figures and hieroglyphics. In Egypt they belong to the class of commemorative pillars (STELÈ), and contained a record of the honours and titles which the king who erected, enlarged, or gave rich presents to a temple, had received in return from the priesthood; frequently setting forth the homage received by these early sovereigns, equalling in some respects that given to the gods. The most famous obelisks were in Heliopolis and Thebes, from whence the most considerable of those we find at Rome were obtained.

OBVERSE. That side of a medal or coin upon which the bust of the personage commemorated appears, or the representation of the event to the memory of which it is consecrated.

OCHRE. The ochres are natural products, being found in mineral masses, frequently several feet in thickness, and chiefly consist of argillaceous matter tinged by iron, in various states of combination. The iron generally appears as a hydrate, or, in other words, as an oxide combined with water. The oxides of iron are among the most staple colours of the palette. When properly washed and prepared for oil-painting, they are incapable of injuring other colours, and may be said to constitute the soundest materials with which the chemistry of Nature has furnished the painter for the imitation of her works. When the ochres are analysed, they are commonly found to consist of alumina and silica with the colouring matter, and sometimes a trace of magnesia. They vary in colour from a pale sandy yellow to a brownish red, but the greater the proportion of clay, the brighter will be the colour. To prepare them for the use of the painter, they are ground under millstones, and the finer parts are separated from the coarser by washing. Spanish brown, Indian red, Venetian red, and the yellow ochres have nearly the same composition, the difference of colour arising from the state in which the iron is combined with the other constituent parts. The red varieties are coloured by the peroxide or carbonate of iron.* The yellow

* Native red ochre is called red chalk and *reddle* in England; it is an intimate mixture of

ochres become red when calcined, but the finest reds are made from those which are brown in the bed. The ochres are of great value in painting, being very useful pigments, and of the greatest durability.* They are employed in oil, water, and enamel painting with the greatest success.†

OCREA. (*Lat.*) In ancient costume, a greave or legging covering the fore-leg from the knee to the ankle. It was made of tin, bronze, and other metals, modelled to the leg of the wearer, and fastened behind by straps and buckles, and generally richly ornamented by designs embossed or chased upon it. A pair of greaves was one of the six articles of armour which formed the complete equipment of a Greek or Etruscan warrior, and likewise of a Roman soldier, as fixed by Servius Tullius.‡

OCTAGON. A figure of eight equal sides, and considered as an emblem of regeneration, consequently the proper form for baptistries and fonts.

OCTOSYLE. (*Gr.*) A temple having eight columns in front. Of this kind is the famous Parthenon, at Athens, the sculptures from the pediment of which are among the most valued treasures of our British Museum, and known as the Elgin Marbles.

OCULARIUM. (*Lat.*) A transverse slit or opening at the upper part of the jousting helmet, for the purpose of sight, and sometimes for breathing also. (See cut, p. 233.)

ODEUM. (*Gr.*) A public theatre of the Greeks, which was especially devoted to the contests of poets and musicians for honorary prizes, as the theatre was sacred to the drama, and the amphitheatre devoted to gladiatorial shows.

OENOCHŒ (*Gr.*) or "WINE-POURER," is the jug in which the wine was, in ancient Greece, transferred from the *crater*

to the goblets of the guest. It is represented in our cut, copied from one in bronze discovered at Volterra, a town of ancient Etruria.

OFFSKIP. A term used by some writers on Art to indicate that part of a landscape which recedes from the spectator into distance.

OGEE. An arch or moulding which displays sectionally contrasted curves, similar to that of the CYMA RECTA, engraved p. 142. The later gothic or flamboyant architecture is termed by the French antiquaries *ogival*, from the constant appearance of ogee arches and mouldings.

OIL. The fixed oils used in painting on canvas, &c., are LINSEED, WALNUT, and POPPY, expressed from the seeds, and purified in various ways, and rendered *drying* by the addition of the oxides of lead or zinc. Cold-drawn *linseed* oil is the best for use, especially after being boiled upon charcoal to separate the mucilage and other impurities. These oils are the vehicles or media in which the pigments are ground and diluted for use; they should be pale in colour, limpid and

---

clay and red iron ochre, is massive, of an earthy fracture, is brownish red and blood red, stains and writes red. The ochre beds of England are in the iron sand, the lowest of the formations which intervene between the chalk and oolites.—*Dr. Ure.*

* The permanence of these pigments is shown by the state of those found at Pompeii. Among them was a yellow ochre, purified by washing, which had lost none of its original brightness.

† They are known as yellow, brown, Oxford, Roman, and stone ochres, and also as terra di Sienna and umber.

‡ See the engravings, p. 218.

transparent, and should dry quickly—that is, *nut oil* in a few hours, *linseed* in a day, and *poppy* in thirty-six or forty hours, according to the state of the atmosphere. The pigments exert a considerable influence on their drying. Ivory-black, Vandyke-brown, the madders, vermillion, and some others, retard the drying of the oils they are mixed with; while others, such as Prussian blue, light red, terra-vert, and umber, accelerate that result.* The *essential* oils used in painting, are those of TURPENTINE for diluting the pigments ground in oil, and of SPIKE or LAVENDER for WAX and ENAMEL PAINTING.

OILING OUT. In retouching a picture, a thin coat of drying-oil is passed over the parts to be so retouched, and then immediately wiped off, leaving only a slight coating on the surface, the better to prepare it for the reception of the fresh pigment.

OILLETTES (*Fr.* literally, *little eyes.*) The openings or loop-holes made in the battlements and walls of mediæval fortifications to descry the operations of besiegers unobserved, or to discharge arrows against assailants while the soldier was protected in their embrasures.†

OIL-PAINTING. The early history of this Art has received much valuable elucidation from the researches of modern writers,‡ and dispelled the once generally received belief, that Van Eyck *invented* oil-painting in the early part of the fifteenth century. Mr. Hendrie, in his preface to the valuable work of the Monk Theophilus, is inclined to carry its history back to a very early date; he says:—"In the British Museum are stone sculptured figures, which are Egyptian, and have been painted with an unctuous vehicle, which appears to have been oil. Two seated figures, painted in different colours, one of them red, particularly show this. Compared with the paintings in a fragment of wall opposite to these figures, and which are also Egyptian, the difference of the vehicle can, even at this time, be plainly observed." He adds:—"The first mention I can find of the use of oil in painting, is by Vitruvius, who directs that punic wax be mixed with oil in the preparation of walls for receiving colours, and for the application of colours which will not bear lime in coating walls. This is an encaustic process, however." In a Byzantine manuscript, stated by Muratori to be of the eighth century, Mr. Hendrie says, "the first positive direction for the use of linseed oil, as a vehicle for paint and varnish, is found." Eraclius, the next author upon this theme, probably of the ninth, or early in the tenth century, speaks of linseed oil, and of its use with colours, in a more decided manner, and to this effect:—"Put lime into oil by degrees, and boil it, skimming it; put ceruse into it according to the quantity of oil, and place it in the sun for a month or more, frequently stirring it; know that the longer it has been in the sun, so much the better it will be. Afterwards strain it and keep it, and distemper colours with it."

This is a very curious, as well as valuable passage. It is not only a proof of the attainment of a great perfection in the art of using "oil" as a material for tempering colours in painting, but is almost as good a formula for the preparation of a drying-oil as could be given at this day. In describing the method of painting on wood or stone, Eraclius directs that the wood or stone be well dried in the sun or at the fire; after this, white oil-colour is to be painted over it two or three times with a flat brush; afterwards, it is to be primed with the hand or brush with a thick, white oil-paint; this, when half dry, is to be smoothed with the hand until the surface is flat as glass; he adds, "you can then paint upon it with all colours

* See Mrs. Merrifield's *Ancient Practice of Oil Painting;* Eastlake's *Materials for a History of Oil Painting.*

† See cut to MACHICOLATION, which represents several of these loop-holes in the crenellated walls which surmount it.

‡ Sir C. L. Eastlake's *Materials for a History of Oil Painting;* Hendrie's *Translation of Theophilus's Treatise on the Arts;* Mrs. Merrifield's *Original Treatises on the Arts of Painting.*

distempered with oil (*tunc vero desuper poteris de omnibus coloribus et cum oleo distemperatis pingere*). Nothing can be clearer than this: and that pictorial and other ornamental work is intended, is evident, for he follows with a direction for 'marbling if you prefer it;' the whole afterwards to be varnished in the sun.

Theophilus, however, who professes to teach "all that Greece knew in the art of painting," ends all doubt upon the subject of the employment of 'oil-colours' for pictures in his 26th chapter. Upon a varnished ground of tin-leaf fixed upon wood, he directs: "take the colours which you wish to lay on, grinding them carefully in linseed oil, without water, and make the tints of countenances and draperies, as you have done above, with water, and you will vary with their colours, beasts, birds, or leaves, as it may please you."

Eastlake has quoted a remarkable passage from Ætius, a medical writer of the fifth, or beginning of the sixth century, who mentions walnut oil as a drying-oil, in connection with works of Art, "being employed by gilders or encaustic painters, for it dries and preserves gildings and encaustic paintings for a long time." The general use of linseed oil is fixed by Mr. Eastlake to the eighth century:—"From this time, and during many ages, the linseed oil varnish, though composed of simple materials (such as sandarac and mastic resin boiled in the oil), alone appears in the recipes brought to light."

The practice of oil-painting, as a means of decoration in our own country, has been abundantly shown by the citation of the public records of the thirteenth and fourteenth centuries, which detail the expenditure for that purpose, in connection with the adornment of palaces and churches. In 1239 (23 of Henry III.), we find the following order from the king to his treasurer and chamberlains:—"Pay from our treasury to Odo, the goldsmith, and Edward, his son, one hundred and seventeen shillings and tenpence, for oil, varnish, and colours bought, and for pictures executed in the queen's chamber at Westminster." Mr. Eastlake adds:—"Similar notices appear in numerous account rolls belonging to the reign of Edward I., viz. from 1274 to 1295; and in others dated 1307, the first of Edward II. Another series exists in the records of Ely Cathedral, the dates extending from 1325 to 1351. A great number of the same kind are preserved in accounts belonging to the reign of Edward III., and relating to the decoration of St. Stephen's Chapel, Westminster, from 1352 to 1358." The same writer has noticed the curious painting on oak, now preserved in a glass-case in the south ambulatory next the choir in Westminster Abbey, which he considers a work of English execution at the close of the thirteenth, or beginning of the fourteenth century. This, and some others which he names, prove the early use of the Art of painting in oil.

In the church at Wenden, in Essex, is still preserved an old muniment chest, which is decorated with panel-pictures, painted early in the fourteenth century, as is clearly evidenced by the *pose* of the figures, and the peculiarity of their design, drawing, and colouring. The subjects represented are the Crucifixion, the Holy Virgin, Sts. Peter, Paul, and John. These figures are painted in flat tints, with very broad, black outlines, similar to the style adopted for incised monumental brasses,* except the faces and hair, which exhibit some few gradations of tint; this appears to have been done while the colour was wet, by slightly wiping or dragging the surface. The tints used for the dresses are flat tints, without any attempt at shadow; the form of the garments, and their various folds, being expressed by lines only. The principal colours used are red, indigo, yellow, and vermillion, the latter being restricted to the halo around the head of each sacred personage; it appears to have been used pure, that is, without

* See cut, p. 83.

the mixture of any white to give it body, and it still exhibits much gloss. The colours are all used thin, and painted at once upon the oak, without any priming or ground tint having been placed on it for the reception of the painting. In consequence the oil has spread, and produced a broad stain round each figure.*

In the Cathedral of Nôtre-Dame, at Noyon, in France, is preserved a curious ARMOIRE, or chest, for the sacred utensils, which is decorated within and without with a series of pictures of saints and angels; they are very remarkable, as they are painted on canvas which has been secured to the wood. It is a work of the fourteenth century, and is very brilliant in colour, being altogether a striking specimen of the Art of that period.

The genius of Van Eyck, and his chemical knowledge led, however, without doubt, to a new and wondrous improvement in oil-painting; and although the "invention" of that art cannot be conceded to him, its vast improvement must undoubtedly be so. Mr. Wornum, in his *Epochs of Painting*, thus characterizes the new method of execution, or rather the new colouring medium discovered by the Van Eycks. "What the medium was is not known; but to distinguish it from the common method previously in use, it is sufficiently distinguished by the general, though vague term, of oil-painting; it was, however, literally varnish painting. Oil-painting, in the strict sense of the term, was neither a mystery nor a novelty in the time of Hubert Van Eyck: sufficient has been already said on this subject, and the work of Theophilus is conclusive. Vasari speaks only generally; but yet he is sufficiently particular to explain that the Van Eyck medium was a compound of resins or resin with oils; and though, in some passages, he merely alludes to the discovery in the general term of oil-painting, he never meant to convey the simple idea of oil-painting, but in speaking of a time when nearly all works were painted in distemper, the general term *oil-painting* was, after what he had already said, sufficiently descriptive of the new method." The Cavaliere Tambroni, in his preface to Cennini's book, has disingenuously argued against the general expression of Vasari—*oil-painting*, declaring, what it was easy to show, that *oil-painting* was known before Van Eyck's time, and, by the evidence of Cennini, practised in Italy at least at the commencement of the fifteenth century, if not earlier; and he accordingly treats the whole account as a fable, never once referring to the only passage in Vasari which should be at all adverted to in an argument on the subject. This passage is—"At last, having tried many things, separately and compounded, he discovered that linseed and nut oils were the most siccative; these, therefore, he *boiled with other mixtures*, and produced that *varnish* which he, and indeed every painter in the world, had long desired." This passage occurs in the *Life of Antonello of Messina*, who made a voyage from Naples to Bruges, in about the year 1442, to learn with what medium John Van Eyck produced the wonderful impasto of his works. It is worth noting that Vasari, in this passage, calls the medium or vehicle *a varnish*, from which it appears that resin of some kind was evidently one of its compounds. The whole passage clearly shows that Vasari did not contemplate ever being misunderstood or misrepresented, as he has been.

The Germans were in the habit of painting in oil before Hubert Van Eyck. The method seems to have been common among them, and the oil-painting taught by Cennini was this German method, for he prefaces his remarks on the subject of oil-painting with the following words:—"I will now teach you to paint in oil, a method much practised by the Germans." The oil which Cennini recommends is linseed oil, which has been thickened in the

* These curious pictures were first brought to notice and described by Mr. Fairholt in the *Journal of the British Archæological Association*, vol. iii., where engravings of them were published.

sun; he describes boiled linseed oil as inferior to this, which for every pound of oil must have one ounce of liquid varnish (*vernice liquida*),* some resinous gum. Though not probable, it is possible that Cennini alludes to the Van Eyck medium. Cennini had apparently painted in oil himself, from the minuteness with which he describes the various processes.

According to Vasari, the Van Eycks' method was made known in Italy in the following manner: Antonello, a young painter of Messina, saw in the possession of the King Alfonso I. of Naples, about the year 1442, when he was twenty-eight years of age, a picture of the Annunciation, by John Van Eyck, or Giovanni da Bruggia, as Vasari calls him; and being struck with the beauty of the impasto, set out immediately for Bruges, in order to discover by what means it was produced. He obtained the secret from John Van Eyck, and remained several years in Flanders until he had mastered the process. He returned to Italy, probably not long after the death of Van Eyck, and about 1450, or a few years afterwards, paid his first visit to Venice, where he communicated the secret to Domenico Veneziano, who was, on account of its possession, murdered by Andrea Castagno, at Florence, about the year 1463, after that painter had obtained it from him.

Antonello settled at Venice about the year 1470, and there appears to have spread a knowledge of the new method. There is a picture, by Antonello, at this time in the Museum of Antwerp, representing the Crucifixion between the two Thieves, signed "1475, Antonellus Messaneus me O° pinxt," the O° signifying apparently Oleo. The picture is painted on a small panel of wild chestnut; it is in the style of the Van Eyck school, but is inferior to the works of John Van Eyck in execution. Antonello died at Venice about 1493 or 1496.†

Mrs. Merrifield has collected, in her volumes, an abundance of notes on the practice of the ancient masters in oil; from which it may be gathered that the brilliancy and purity of their paintings, in a great degree, resulted from the carefulness with which they prepared their own materials, and the patience of their labour. They first carefully washed and smoked the panel upon which they painted, with compositions to kill or prevent the ravages of insects. They then laid a ground or priming over its surface made with gesso and thin glue, which absorbed the superfluous oil, and left the colours bright and pure. Sometimes one or more coats of glue were spread over these grounds to prevent them from being too absorbent. The colours were most carefully ground by the painters themselves, who studiously avoided such as changed by mixture with oil and varnish.* With every coat of paint care was taken to dry it well, and for this the picture was exposed in the sun and air, and thus the oil did not gradually change to yellow. The glazing, in the same way, was repeated until the painter was satisfied with his work, setting the picture aside between every glazing until it was dry and hard.†

OINTMENT BOX, is the attribute of St. Mary Magdalen, St. Joseph of Arimathea, St. Joanna, and Sts. Cosmos and Darian.

OLAVE, St. The first Christian king

---

* Trattato, c. 91.

† The first oil picture, according to Zanetti, that was painted in Venice, was executed by Bartolomeo Vivarini in 1473; and it is still preserved in the church of SS. Giovanni e Paolo, at Venice.

* The only artists to be considered as examples in the mechanical part of the Art, are Gian Bellino, Giorgione, Titian, Bonifazio, and the two Bassanios, in the Venetian school. The decline of the Art is to be attributed to Tintoretto—who, to save expense, used bad colours in his immense pictures—and to Palma Giovane. Mrs. Merrifield, vol. i. p. 133.

† The information connected with the modes adopted by the old masters, contained in Mrs. Merrifield's volumes, is the result of the investigation of many eminent practical artists who have devoted themselves to the study; and is of the utmost curiosity and value and deserving the general and profound attention of the modern student.

of Norway, slain in battle A.D. 1030 by his pagan subjects, who took up arms against him. He landed a fleet to assist the English king, Ethelred, in dislodging the Danes from Southwark, and has been received into the British reformed calendar of saints. He is usually represented in royal habit, bearing the sword or halbert of his martyrdom; and sometimes carrying a loaf of bread in his hand, in allusion to his acceptation and promulgation of the bread of life; or else as a rebus ("whole loaf") on the latinized form of his name, Holofius.

OLIVE. The emblem of peace and concord. This is frequently represented upon early Christian tombs in the Roman catacombs. The olive is also introduced as an emblem of the Virgin, in the sculpture of the stalls in Amiens Cathedral.

OLIVE. A so-called *Tertiary* colour, composed of two *Secondaries*, VIOLET and GREEN, mixed in equal strength and proportion:—

Red, Blue → Violet
Blue, Yellow → Green
Violet, Green → Olive.

More correctly speaking, it is a *Blue-Grey*, derived from the mixture of the three primary colours in equal strength, but in unequal proportion, being composed of two parts BLUE, and one part each of RED and YELLOW. It may also be regarded as a mixture of a primary (BLUE) with a secondary (ORANGE):—

Olive: Blue, Blue, Red, Yellow → Blue, Orange → Olive.*

OLIVETTE. In many parts of Flanders the poppy is called olivette, and poppy oil is there called by the same name.

OLLA. (*Gr.*) A pot or jar of various dimensions—plain, round, with a wide mouth and cover, made commonly of clay, and baked; but sometimes of bronze and other metals. It was used for cooking in, and also by the ancients to carry fire. Such jars are still common in the southern countries of Europe. The cinerary olla held the ashes of the dead after their bodies had been burnt, and was placed in a sepulchral niche, or sunk to the neck, and sometimes covered by an inscribed tile or slab; such a sepulchre was hence termed an *ollarium*.

OLPE. (*Gr.*) Properly designatory of a leathern oil-flask, is conventionally applied to that description of jug which has no spout, but an even rim or lip, as shown in our illustration.*

ONAGER. (*Lat.*) A military engine like a sling, which threw stones from a bag or wooden bucket, and was managed by machinery, after the manner of the CATAPULT.

ONOCENTAURS. (*Gr.*) Fabulous beings, with bodies part human and part asinine, depicted on ancient sculptures.

ONUPHRIUS, ST. A hermit of the fourth century. He lived in the desert, having deserted his wealth, and is usually represented with a treasure at his feet,

* See the "Analytical View of the Principal Combinations of the Three Primary Colours," in Hundertpfund's *Art of Painting Restored*. London. 1849.

* Dennis's *Cities and Cemeteries of Etruria*.

clothed in skins or leaves, or pursued by hounds, like a wild beast.

ONYX. A stone much used by the ancients for gem-engraving, its different layers of colour producing a similar effect to the modern cameo.

OPAL. A semi-transparent stone of iridescent hue, much valued by the nations of antiquity.

OPALESCENT. Having the iridescent tints of opal.

OPTICS. The science which defines the nature of vision, and the laws of light and colour.

OPUS ALEXANDRINUM. (*Lat.*) A mosaic flooring of a simple construction, much used by the Romans. It consisted of geometric figures, and generally of no more than two kinds of coloured tessera—red and black on a white ground.

ORANGE. A secondary colour, produced by the mixture of the primaries red and yellow. It is contrasted by Blue, and its type may be seen in the garden marigold. Among the pigments employed in painting, cadmium yellow approaches the nearest to pure orange, but several inferior pigments, mostly prepared from lead and chrome, exhibit fine orange hues, such as orange vermillion, red lead, red orpiment, saffron, and the *Mars* pigments from iron. In symbolism, saffron and orange colours were indicative of God's filling the heart and illumining the spirit of the faithful. Clerical mystics by saffron colour designated love divine revealed to the human soul, the union of man to God. In consecrated colouring, the blended hue of red and yellow was the symbol of indissoluble marriage. The wife of the *flamen dialis*, or priest of Jupiter, wore a veil of this hue, and her divorce was prohibited; according to Festus, it was for this reason that the betrothed wore the *flammeum* or veil of flame colour, as a felicitous omen. Virgil gives to Helen a saffron nuptial veil. The *flammeum* was an emblem of the perpetuity of terrestrial marriage, as the *oriflamme* was of the eternity of celestial nuptials. According to the rule of opposition, saffron and orange designated adultery; the marigold by its hue is to this day the attribute of betrayed husbands. In heraldic language, it becomes likewise the emblem of dissimulation and hypocrisy, and the love of falsehood. In antiquity, also, these colours represented adultery avenged; the red signified vengeance, yellow adultery.*

ORANGE CHROME. A sub-chromate of lead, which yields a beautiful orange pigment, of a brighter colour than orange vermillion; durable when used alone, but inferior in this quality to the vermillions.

ORANGE MINIUM. See MINIUM.

ORANGE VERMILLION. This pigment is obtained in the process of washing the ordinary vermillions. The portion that separates and settles above in the water is ORANGE-VERMILLION. In colour it resembles red lead, but it is not subject to any of the changes of that pigment, being perfectly durable in oil and water colours. It tinges white very powerfully, yielding pure and warm flesh-tints, and dries well in linseed oil.

ORARIUM. (*Lat.*) A napkin or scarf worn by the classic nations for the same uses as a modern pocket-handkerchief, or to wave in the circus on triumphal occasions. The scarf sometimes twined round the handle of the mediæval crozier, is also termed an *orarium*.

ORB. A globe surmounted by a cross; an emblem of power and sovereignty, with which kings are solemnly invested at their coronation. It is introduced in representations of our Saviour as a child, and also in images of the Majesty. The cross is placed on the top of the orb to signify that by the cross the world, represented by the ball, is chiefly glorified.

ORCA. (*Gr.*) A vessel with handles and pointed foot like the amphora, but with a smaller and more spherical body,

* See Portal's *Essay on Symbolic Colours.*

used by the nations of antiquity for holding dried fruits, &c.

ORCHESTRA. (*Gr.*) In the ancient theatre, was that portion of the building immediately in front of the stage, where the chorus assembled, dances were executed, and an altar erected, on which sacrifices to Bacchus were occasionally made. In the modern theatre, it is a narrow enclosure in front of the pit, for the sole use of the musicians. The word is also applied to that portion of a concert-room, or other building, appropriated to them.

ORDINARY. An heraldic term indicating an addition to a coat-of-arms; thus, the three escallop-shells in the coat of the Russell family (engraved p. 234), are placed on what is termed a *honourable ordinary*. The PILE is also an ordinary, and may be seen in our cut illustrative of the word *quartering*.

ORGAN. A portable form of this instrument is an attribute of St. Cecilia.

ORIEL. A projecting window with a front and side lights, generally supported on corbels.

ORIELLETS. (*Fr.*) Round or oval plates to cover the ears, attached to the steel caps of the reign of Henry VI. Sometimes they had spikes projecting from their centres.*

ORIFLAMME. (*Fr.*) The ancient royal banner of France, originally the banner of the Abbey of St. Denis, near Paris, which received many important grants from the early French kings. Its colour was purple-azured and gold; the two colours producing orange were separated in the ORIFLAMME, but reunited in its name. This banner was presented by the abbot to the lord protector of the convent, whenever engaged in the field on its behalf. When the county of Vexin was added to the crown by Philip I., this banner, which he bore in consequence, became in time the great standard of the monarchy. The oriflamme borne at Agincourt was, according to Sir H. Nicolas, an oblong red flag, split into five points. It sometimes bore upon it a *saltire* wavy, from the centre of which golden rays diverged.

ORLE. (*Fr.*) A wreath; a roll of cloth, silk, or velvet, of two colours, sometimes jewelled, encircling a helmet, and supporting an heraldic crest.*

OR-MOLU. (*Fr.*) See MOSAIC GOLD.

ORNAMENT.† All the accessory parts of a work, which have the merit of adding to its beauty or effect; such as in architecture, the leaves, grains, and other figures belonging to or adopted in the mouldings; the bucklers, tripods, heads of victims, flowers, roses, palms, consoles, cartouches, &c., which ornament friezes, columns, soffits, &c. Pedestals, pediments, draperies, fringes, garlands, vases, cameos, utensils of elegant and picturesque form, are the usual subjects of ornament in painting. "ORNAMENT, in the true and proper meaning of the word, signifies the embellishment of that which is in itself useful in an appropriate manner. Yet, by a perversion of the term, it is frequently applied to mere enrichment, which deserves no other name than that of unmeaning detail, dictated by no rule but that of individual fancy and caprice. Every ornament, to deserve the name, must *possess an appropriate meaning*, and be *introduced with an intelligent purpose*, and on *reasonable grounds*. The symbolical

* The engraving is copied from a German print of the sixteenth century.

* See cut to the word CREST, which represents a Moor's head resting on an *orle*.

† There is a corrupt word of very modern invention sometimes used by writers—*ornamentation*—which can only be alluded to as a vulgar pleonasm of an improper, not to say absurd, kind.

associations of such ornament must be understood and considered; otherwise, things beautiful in themselves will be rendered absurd by their application."*

ORNAMENTAL ART. That peculiar branch of Art which is entirely applied to decorative purposes, and does not devote itself to figures or landscapes, except as incidental accessories.

ORPHREY, ORFROY (*Fr.*) This term signifies a band or bands of gold and rich embroidery affixed to ecclesiastical vestments. It is derived from the Latin *aurifrigium*, which accurately expresses its meaning and etymology.†

ORPIMENT. The *auripigmentum* (gold pigment) of the ancients, whence its name is derived. It is a sulphuret of arsenic, natural or artificial, which yields pigments of two colours, of a clear, brilliant yellow when the sulphur predominates, and orange when the arsenic is in excess. The native pigment has been in use in painting from the earliest times; but from its incompatibility with the pigments containing lead, it has gone out of use in the higher branches of painting, its place being supplied by CADMIUM YELLOW. "The finest native orpiment comes from Persia, and is called golden orpiment; it is in brilliant yellow masses of a lamellar texture. Artificial orpiment is manufactured chiefly in Saxony, and is a mixture of sulphur and white arsenic. Genuine orpiment is often adulterated and sold under the name of king's yellow, being composed of white arsenic and a small quantity of sulphur; it is a deadly poison." —*Dr. Ure.*

ORTHOGRAPHY. (*Gr.*) A term applied to an elevation, or front of a building, represented with all its lines at right angles with the spectator, and without an attempt at linear perspective. The side view being termed *the profile.*

OSCILLUM. (*Lat.*) A small mask, representing the head of Bacchus, suspended from fruit trees by the Romans, and believed to have the power of imparting protection and fertility to the vineyards and orchards.

OSSARIUM. (*Lat.*) A marble sarcophagus, within which was placed the vessel of glass, or other material, in which the bones of deceased persons were enshrined after cremation.

OSWALD, ST. An early Saxon king, killed by the Danish pagans A.D. 642. He was honoured, according to his legendary history, by the present of a bottle of consecrated oil direct from St. Peter, who sent it by a raven together with a letter; hence the sacred bird is usually depicted by his side bearing the oil; or sometimes carrying a ring, which the same messenger carried safely to a maiden whose father destroyed all suitors, and whom St. Oswald espoused. After his murder, the Mercian king, Penda, fixed his head on a stake, but a year afterwards they were reclaimed by King Oswy, and ultimately placed between the arms of St. Cuthbert, in Durham Cathedral; hence that saint is usually represented bearing this head. (See p. 141.)

There is another St. Oswald in the English Calendar, who was Archbishop of York, dying A.D. 992, who is usually represented as driving out devils.

OUCH. An ornamental brooch for fastening the dress.

OUTLINE, in drawing, is the representation of an imaginary line circumscribing the boundary of the visible superficies of objects, without indicating, by shade or light, the elevations and depressions, and without colour.* Only one indication of light and shade is used in outlines—the

---

* Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

† See Pugin's *Glossary of Ecclesiastical Ornament and Costume.* Also the cut upon p. 128, copied from a brass of the fourteenth century, displaying the orphrey down the sides of the cope of a priest.

* In ancient Egyptian Art, the figures of men and animals entirely depend on a simple, strong outline, merely filled in with flat tints of plain colour; a plan afterwards followed on early Etruscan pottery, which exhibits simple

greater lightness or darkness of the lines; and a skilful artist can produce much effect with these scanty means. The study of contour, or outline, is of the greatest importance to the painter; it is to him what the fundamental bass is to the musician. In recent times great attention has been paid to outline, and many engravings have been published representing only the outlines of celebrated works of Art, or original compositions in outline, by celebrated artists, such as Cornelius. In painting, the outlines may be sharp, as in the ancient German schools, or more soft and less defined, as in the Italian school. Of works engraved in outline the most important are—*Flaxman's Works*, by Piroli and by Reveil; *Retzsch's Outlines; Illustrations to Washington Irving's Works*, by the American artist Darley; *Thorwaldsen's Works;* and *The Museum of Painting and Sculpture*, by Reveil, 17 vols.

OUTRÉ. (*Fr.*) Exaggerated, fantastic, absurd. The term may be well applied to the ornamental style of the *Régence* in France. (See Rococo.)

OVAL. An oblong curvilinear figure, each spherical end being equal.

OVATE. Egg-shaped; having a less curvature at one end than at the other.

OVATION. (*Lat.*) A military triumph given to a successful general. It had not the glory or pageantry which accompanied the TRIUMPH proper,* but was of a secondary character; the general walking on foot in the simple robes of a functionary, and in later times on horseback, but never in a chariot, attended chiefly by other functionaries, and preceded not by trumpeters, but by flute-players. The sacrifices were also of a simple kind, and the soldier in whose honour the ceremony was performed was crowned with myrtle, and not laurel.

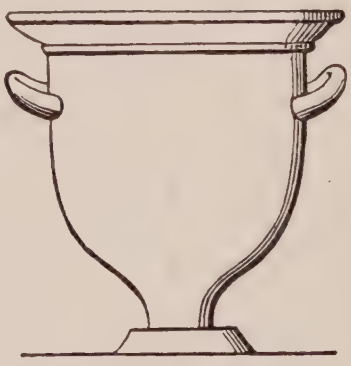
OVOLO. (*Ital.*) A convex moulding, whose profile in the Ionic and Composite capital is generally the quadrant of a circle; hence it is sometimes termed the *quarter round*. It is frequently decorated with the egg-and-anchor moulding. (See cut, p. 162.)

OWL. This bird was an attribute of the goddess Minerva, signifying serious meditation. *In Christian Art*, the owl is an emblem of darkness and solitude. The fathers regarded it as a symbol of incredulity.

OX. The ox has always been considered by the church as an emblem of the priesthood. In representations of the Nativity of our Lord, an ox and an ass are always introduced; by the former the Jewish people are typified, and the Gentiles by the latter. The ox is an attribute of St. Luke; sometimes it replaces the Evangelists, and then it is *nimbed*. The ox is one of the animals composing the TETRAMORPH. The winged ox is the symbol of St. Luke, in allusion to his dwelling most on the priestly character of the Saviour, that animal being the emblem of sacrifice. It is also the emblem of Sts. Frideswide, Leonard, Sylvester, Medard, Julietta, and Blandina.

OXFORD OCHRE. An oxide of iron, used for oil or water painting. It is a staple colour when properly washed and prepared.

OXYBAPHON. (*Gr.*) A bell-shaped vase, found chiefly in Magna Grecia. Its



general form may be seen in our cut; it was sometimes decorated by painting.

PÆNULA. (*Lat.*) A long cloak with a hood, and without sleeves, worn by the

outlines on a light ground, or solid black figures on a dark one, the outlines and details of dress, &c., being scratched upon the surface.

* See TRIUMPH.

Romans when travelling, instead of the toga; and by the women as well as the men; it was in form like the LACERNA, but shorter.

PAINT. Colours used by the artist, and so prepared as to be applied with a brush.

PAINTED GLASS. See p. 213.

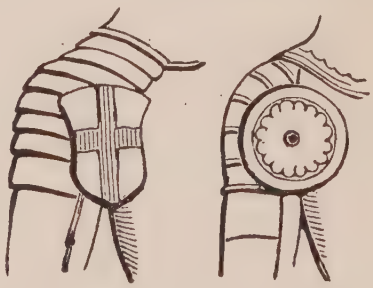
PAINTER. An artist who represents scenes in nature, by the aid of colour, on flat surfaces. Its professors may be divided into four principal grades: the historic painter, the landscape painter, the portrait painter, and the marine painter; and subdivided into others, which comprehend the *genre* painters, and those connected with the manufacturing arts.

PAINTER-STAINER. An old term for an heraldic painter.

PAINTING, LA PITTURA (*Ital.*), LA PEINTURE (*Fr.*), DIE MALEREI (*Ger.*) PAINTING, considered as an Art, is the production, upon a plane surface, of the form and colour of objects by means of a pencil or crayon, and of various coloured bodies (PIGMENTS); it consists of two principal parts—DESIGN, or the art of representing the contour of objects, and COLOUR, which gives to the image not only the colour, but also the form and relief proper to each object. Design without colour (OUTLINE) suffices to give an idea sufficiently exact of the form and character of objects, as can be seen in cartoons, and the works of Flaxman, Retzsch, and others. Colour alone, without the limits or precision of outline, can only present a vague and meaningless image of what the mind is habitually preoccupied with, or the eye constantly beholds, forming the ordinary subjects of pictures. Many painters make their first sketches in colour, without the preliminary design in outline, but the finished work always requires both design and colour. The different subjects with which painting is occupied are—historical, portrait, landscape, genre, sea-pieces, battle-pieces, fruit and flowers, miniature. The technical processes of painting are—fresco; distemper, with an aqueous medium; encaustic, with a wax medium. Miniature painting is, for the most part, executed with water as a medium; but occasionally it is executed in oil. In glass and enamel painting, the medium is an essential oil. The other medium is oil, with which the majority of paintings are executed.*

PALETTE. A piece of wood, usually of walnut or mahogany, upon which the painter lays the pigments with which he paints his pictures.† To "set the palette," is to lay upon it the pigments in certain order, selecting them according to the key in which the picture is to be painted. In *The Art of Painting Restored*, by L. Hundertpfund, an excellent plan of arranging the palette is given, the order being to commence with white, and then proceed through the yellows, reds, and blues, to black, by which every possible tint can be compounded.

PALETTES, or ROUNDELS. *In Armour*, are plates covering the points of



1. 2.

junction at the bend of the shoulders and elbows.‡

* For the ancient history of the Art, see Winckelmann and Muller, and an admirable article in Dr. Smith's *Dictionary of Greek and Roman Antiquities*. For the history of modern painting, consult Kugler's *History of Art*; Wornum's *Epochs of Painting*. The technical processes are to be found in Hundertpfund's *Art of Painting Restored*; Mrs. Merrifield's *Ancient Practice of Oil Painting*; the same author's *Fresco Painting*, &c.

† See cut p. 270 for a modern palette, and p. 162 for an ancient one; as well as that given from an earlier MS. of the fourteenth century in p. 324.

‡ We engrave two examples: Fig. 1 is from the effigy of Sir Simon Felbrigge (1513), in Felbrigge Church, Norfolk; Fig. 2 from that of Peter Halle, Esq. (1420), in Herne Church, Kent.

PALETTE KNIFE. A flat thin knife, rounded at the end, and used to mix colours on the grinding slab, with oil, water, or any other medium adopted by the artist, to assist their incorporation with the MULLER.

PALIMPSEST. A term applied to such manuscripts as have been written twice upon, the first writing being erased to make way for the second. The term is also applied to monumental brasses which have been taken up, turned, and re-engraved with another figure on the reverse side. We owe some of our most precious books of antique writers to palimpsest MSS.—the original writing being made visible again by chemical aid; and palimpsest brasses frequently give us ancient effigies of much interest when they are again made visible. One of the most curious is that to Humphrey Oker, engraved in Waller's *Series of Monumental Brasses*.

PALISSY WARE. A peculiar pottery, first manufactured in France by Bernard Palissy of Saintes, about 1555; after more than sixteen years of experiment, amid personal misery of the severest kind, and repeated failures: he was at one time so reduced as to be obliged to burn his furniture to feed his furnaces. The beauty of his accomplished works brought him ultimately the highest patronage; but his tendency to the principles of the Reformation terminated his life in a prison, at the advanced age of ninety. His works, like those of Della Robbia, are remarkable for the high relief of his figures and ornament; his dishes are sometimes covered with models from nature of fish, reptiles, shells, leaves, &c., all most carefully and naturally coloured. The art may be said to have ceased with him; both the execution and design of all the copies made in his peculiar style being very inferior in colour and vigour.

PALL. The palls used for ecclesiastical purposes were of five kinds:—1. for covering the bier at a funeral;* 2. for covering tombs; 3. for suspension on festival days in the choir as an ornament; 4. as coverings for the altar; 5. as ensigns of jurisdiction, worn by the sovereign pontiff, and granted by him to patriarchs, primates, and metropolitans; and sometimes, as a mark of honour, to bishops. It took the shape of a narrow scarf, composed of fine white wool, and embroidered with purple crosses *patée fitché*.† Its exact form in this latter instance is still retained in the arms of the See of Canterbury, as exhibited in our cut. Its early history, as

given by Durandus, is to the effect that the nuns of St. Agnes every year, on the feast-day of their patron saint, offered two white lambs‡ to the canons of the Lateran Church, which lambs were by them presented to the pope's sub-deacons, who put them to pasture till shearing time, when they were shorn, and their fine white wool reserved to make the clerical palls. When they were made, they were placed on the high-altar of the Lateran Church, and consecrated by contact with the bodies of St. Peter and St. Paul therein preserved; they thus became emblematic of the highest spiritual power, and it became the prero-

* See cut to HERSE.

† The ends of the pall, as usually worn beneath the CHASUBLE, are seen in the cut illustrative of that article of ecclesiastical costume.

‡ They were the attributes of the saint see p. 9

gative of the pope to invest other prelates with them, in token of allegiance to the church, and reception into its higher offices. It is likewise asserted to bear a mystic allusion to the Saviour, as the Good Shepherd who carries the weak lambs on his shoulders—a bishop being his representative.

PALLA. (*Lat.*) *In ancient costume*, an oblong rectangular piece of cloth, folded in a peculiar manner, worn as a robe of state by the Grecian ladies, and by their goddesses and mythological personages.* This designation, which is considered by

most writers as the "poetical word for *pallium*, more especially used in regard to female dress," has been combated in that sense by Rich;† who, by the aid of quotations from classic authors, and engravings of classic figures, seems to have established its form and use more clearly than writers have done hitherto. He considers it to have been composed of an oblong rectangular piece of cloth, folded about one-third over the upper part, and secured on the shoulders by fibulæ or brooches.* This is the ordinary dress of the Greek virgins, as they appear in the Panathenaic frieze and the Elgin Marbles. It was an extremely simple and elegant costume, imparting much dignity to the figure. At other times it was shorter—terminating at the knees—and resembling a tunic; it was worn by the ladies of Rome over the stola, and fastened by clasps on the shoulders; and also by goddesses and other mythological personages—it being considered, from its simple dignity, as peculiarly what Nonius terms it, "the honest woman's dress." The *palla citharædica* was worn by the musician upon the stage, and is seen upon statues of Apollo, who thus assumes a perfectly feminine appearance—the dress appearing like a long gown girded at the waist, and having long sleeves reaching to the wrist.

PALLIUM. (*Lat.*) A square, woollen cloak, greatly resembling the CHLAMYS;† from which it can only be distinguished

by its greater length and amplitude. It was capable of enveloping the entire

* Our engraving is from an antique statue from Herculaneum, showing a female putting on the palla.

† *Companion to the Latin Dictionary and Greek Lexicon*, p. 466.

* See cut to peplum; with which article of dress he considers it identical.

† See cut to that word.

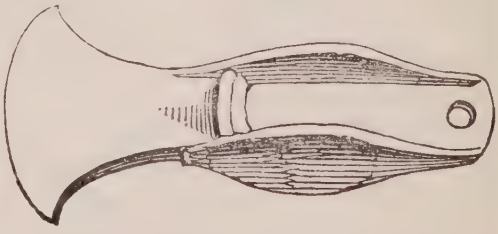
person, which it could cover at night as a blanket. It was much worn by the Greeks, corresponding with the toga of the Romans; it was formed of woollen cloth, made square, fastened on the shoulder or neck by a fibula, worn over the tunic, and sometimes upon the naked body as the sole covering.* It was thus the cheapest, most serviceable, and simplest mode of clothing adopted by the ancient Greek, who is often represented with no other article of dress upon the vases of antiquity. It may be regarded as the most ancient and simple dress; and a soldier could wrap himself within its ample folds and sleep, secured from damp and cold, as the modern Arab does in his *birnous.* By drawing it over the shoulders, and fixing it by a brooch upon one of them, it could be made a light and graceful covering on a march; and was capable of being entirely folded, when not wanted, with perfect ease and economy, as it was generally of strong rather than luxurious material. It "took all shapes and bore many names," as it altered its amplitude, length, colour, or texture; and the amictus, abolla, paludamentum, as well as the toga itself, may be considered as so many variations and modifications of the ample blanket which enveloped the persons of both sexes in ancient Greece. It was sometimes decorated with embroidery; but generally had only a simple border.

PALM. 1. The ancients regarded the palm-tree as an emblem of victory, and it was frequently employed in art to indicate the conquest of a country. A palm branch was, by the Greeks and Romans, usually bestowed on the successful competitors in the circus as the *Palm of Victory;* hence, in works of Art, it indicates a victor, or the prize which accompanies his good success.† 2. An emblem of Christian victory, especially of martyrdom, frequently sculptured by the primitive Christians over the tombs of those who suffered for the faith, of which

numerous examples are to be found in the Roman catacombs. It is considered a symbol of Christian justice, and it is used as an emblem of Christian victory and triumph in general, and therefore it is sometimes found upon the tombs of some who were *not* martyrs. St. Paul is represented standing at the foot of a palm-tree. In pictures of the Annunciation, the angel Gabriel bears a palm branch.

PALMER. A pilgrim, so called from the staff of palm-tree wood used by them in walking, to which was sometimes affixed the bottle or scrip.*

PALSTAVE. A term adopted from the old Scandinavian *paalstab*, and used to designate a war weapon used by the Celtic nations in battering the shields of their foes, or dealing heavy blows in general.



It consisted of a wedge, more or less axe-shaped, terminating in a stop-ridge, by means of which it was united to a cleft-

* Our engraving is copied from a figure on one of the Hamilton vases.

† Our cut is copied from a Roman gem, representing Victory with a palm, standing on a globe, and presenting a laurel wreath.

* See cut of the Saviour as a pilgrim in the article on TRINITY.

haft, it had also projecting lateral ridges, designed still further to secure its hold on the handle.

PALUDAMENTUM. (*Lat.*) *In ancient costume*, the cloak worn by the common soldiers was called sagum; that worn by the general and principal officers—but

larger, finer, and of more brilliant colours—was called the paludamentum. It was of the same shape as the Greek chlamys, and in colour either scarlet, purple, or white, and fastened on the shoulder by a brooch.*

PANACHE (*Fr.*) or PLUME. *In armour*, consisted of three feathers set upright upon the helmet, rarely worn upon the head-piece of the knight before the time of Henry V. (A.D. 1411). It was not until about eighteen years afterwards, in the reign of Henry VI., that a rich profusion of feathers was attached to a small pipe, affixed for that purpose to the back of the helmet, where they streamed down the shoulders of the knight, almost to the crupper of his charger, or floated luxuriantly in the wind.

* The engraving is from a full-length statue of Julius Cæsar, formerly in the collection of Count Scipio Maffei.

PANATHENÆA. (*Gr.*) The most sacred and splendid of the religious festivals at Athens in honour of the protectress of the city and people, Athenæ or Minerva. It was held every year; but with greater celebrity and pomp every fourth year. It lasted several days, and comprised public festivals of all kinds as well as religious observances. Horse and chariot races, musical and gymnastic contests, songs of the poets, disputes by the philosophers, were mixed with cock-fights and ludicrous scenes, so that all might join the general revelry. The noble series of sculptures which formerly decorated the frieze of the Parthenon represents this procession, which periodically graced Athens, and is now the richest treasure of the British Museum; it was the work of Phidias and his disciples, and may be considered as the highest effort of the Art of Sculpture in ancient or modern times.

PANCRAS, ST. Martyred A.D. 304, and usually represented bearing the symbols of a stone and sword, by which he died; or carrying a book and palm branch; or treading on a Saracen, in allusion to his hatred of heathenism.

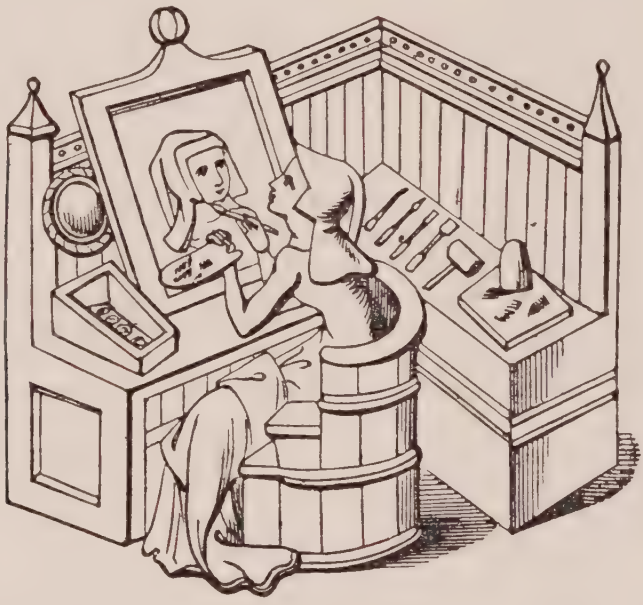
PANCRATIUM. (*Gr.*) The wrestling and boxing-matches, which were viewed with much favour in ancient Greece, as conducing to athletic hardihood; and thence introduced to Rome. The fighter who tripped an antagonist, was allowed to keep him down and continue the battle; he might also lift and dash an adversary on the ground; and such contests were sometimes fatal to life. They are frequently represented in antique Art, and were a favourite amusement in Greece and Rome.

PANEL. A piece of wood—oak, chestnut, or white poplar—upon which, instead of canvas, a picture is painted. The earliest paintings in oil were generally executed on panels, which were composed of various pieces of wood cemented together with cheese-glue; and this glue or cement caused each portion to adhere so firmly, that such panels were considered

stronger than those which consisted of one piece of wood only. Strips of linen were usually glued over the joinings of the panel; and in some cases the surface was entirely covered with linen, for which purpose animal glue was used.*

In architecture, the term indicates the square, sunken compartments of walls, ceilings, &c., in stone or wood, and which are frequently enriched with carved work. Our cut illustrative of the napkin-pattern (p. 270) exhibits a panel thus filled.

PANEL-PICTURE. A picture painted on a board or panel; hence, in old inventories, they are frequently termed "painted boards" or "painted tables." The frames of many of these early pictures were part of the panel itself—forming a raised border around it. Of such pictures many examples may be seen in continental



galleries. The engraving here given of a lady artist at work, from a MS. of the 14th century,† is particularly curious, as exhibiting the entire suite of working materials of an artist of the period. The lady is occupied in painting her own portrait on a framed panel, from its reflection in a small mirror beside it. The earlier artists used them generally; and Mrs. Merrifield, in her *Treatises on the Arts of Painting*, speaks of seeing one in private hands at Milan:—"Signor A. showed me a picture by Bamboccio (Peter Van Laer), and at the same time informed me he possessed a black mirror which was used by this artist in painting, and in which the subject was reflected 'exactly,' he said, 'like a Flemish landscape; and then,' he added, 'they had only to paint what they saw in the mirror;' this was bequeathed by Bamboccio to Gaspar Poussin."

PANOPLY. (*Gr.*) A suit of armour.

"He was armed from head to foot
In *panoply* of steel;
From his nodding horse-hair plume, I trow,
To the spur upon his heel." *Old Ballad.*

PANORAMA. (*Gr.*, from *pan*, all, and *orao*, to see.) A circular painting exhibited on the walls of a building of the same form, so that a spectator appears to be looking around him at a real view; an English invention, originating with Mr. Robert Barker. The panorama is composed

* See Mrs Merrifield's *Ancient Practice of Oil Painting*; Eastlake's *Materials for a History of Oil Painting*.

† *Boccace des Nobles Femmes*, Royal Lib., Paris.

of two principal parts—a picture, properly so called, and the apparatus in which the picture is arranged. The receptacle for the picture consists of a large hall or rotunda, lighted only by a skylight of umbrella form, which is concealed from the spectator by an inner roof, covering a gallery, from which the picture is viewed. The top and bottom of the picture are concealed by the framework of the gallery; thus the spectator, having no object with which to compare those represented in the picture, they appear in their natural dimensions, and, with the aid of aerial perspective, an almost infinite space and distance can be represented with a degree of illusion quite wonderful. The exhibition established by Mr. Barker, and continued by Mr. Burford in Leicester-square, is known to all the world. A variation of the panorama appeared in the ingenious DIORAMA,* where the illusions produced by the agency of transmitted and reflected light, for a long time delighted and astonished the world. It is to be regretted that such an interesting exhibition should have been lost to the metropolis for want of support.

PANSTEREORAMA. A term compounded from the Greek, and employed to designate such representations of towns or buildings—executed in wood, cork, or pasteboard—which partake closely of the character of *models*, and are executed in *alto-relievo*.

PANTHEA. (*Gr.*) Statues carrying the attributes of the gods, and being emblematic of their power; they were not confined to any one, but included many. An instance may be given in a medal of Antoninus Pius, where the deified figure represents Serapis by the modius on the head, Apollo by the rays which surround it, Jupiter Ammon by the ram's horns, Pluto by the large beard, and Esculapius by the wand borne in the hand, around which a serpent is entwined. A somewhat similar feeling, resulting from ancient paganism, characterises the figures of the Hindoo Pantheon.

PANTHEON. (*Gr.*, from *παν*, *every*, and *θεος*, *god*.) A general appellation given to temples dedicated to all the gods. The finest in existence is that erected in Rome by Agrippa, son-in-law of Augustus, which is circular, 150 feet in height and breadth, lighted from a domed roof; it is now a church, but was surrounded by niches containing statues of the gods.

PANTOMIME (from the Greek *pantomimos*.) The art of exhibiting by gestures emotions of the mind; hence the Arts of painting and sculpture may be considered as deeply imbued with the highest grade of pantomimic power. Upon the ancient vases of Greece are many expressive instances of the ability possessed by that ancient nation in narrating stories by simple action.

PAPER. The manufacture of this important article is so completely familiarised by the ordinary cyclopædias, that it would be a work of supererogation to enter into its details or history here. It will be useful, however, to denote the various sizes to which paper is at present manufactured, and the terms applied to each, as follows:—

WRITING AND DRAWING PAPERS.

	DIMENSIONS. in.		in.
Emperor	66	by	47
Antiquarian	53	—	31
Double Elephant	40	—	26¾
Atlas	34	—	26
Colombier	34½	—	23½
Imperial	30	—	22
Elephant	28	—	23
Super Royal	27	—	19
Royal	24	—	19
Medium	22	—	17½
Demy	20	—	15½
Large Post	20¾	—	16½
Post	18¾	—	15¼
Foolscap	17	—	13½
Pott	15	—	12½
Copy	20	—	16

* See p. 150 for a full account of the principles of its construction.

PRINTING PAPERS.

	DIMENSIONS. in.		in.
Demy	22½	by	17¾
Royal	25	—	20
Super Royal (about)	28	—	20
Imperial	30	—	22
Double Foolscap	27	—	17
Double Crown	30	—	20
Double Demy	35½	—	22½

CARTRIDGE PAPERS.

Copy	20	—	16½
Demy	22½	—	17¾
Royal	25	—	20
Cartridge	26	—	21½
Elephant	28	—	23
Double Crown	30	—	20
Double Demy	35½	—	22½
Imperial	30	—	22

By the invention of Mr. Bryan Donkin it is possible to make, with the Fourdrinier self-acting machine, an endless sheet of paper; and thus, for engineering and other purposes, a continuous plan may be constructed on a roll of paper, which offers no unsightly juncture to the eye, and does not give the artist trouble in any way to join sheets in a large work, as was the case constantly before the machine was perfected, in 1803, and which sometimes acted detrimentally to large drawing, as the largest kind of drawing paper then made was Atlas paper, and that was much rarer and more expensive than it is now.

Tissue Paper is generally made of the refuse of the flax-mills, and prepared by the engine without fermentation; it thus forms a semi-transparent paste, and affords a transparent paper. Ordinary tracing paper for artist's use is made of tissue paper soaked in oil, turpentine, or thin varnish, which gives it the transparency of glass, and will receive the marks of a pencil or pen without cracking or running. For the purpose of copying correctly and rapidly it is of the utmost value to the artist.

PAPER HANGINGS. Ornamental coverings in coloured paper, used for the walls of modern houses, and taking the place of the old tapestries and leather hangings. It had its origin where many other arts now used in Europe were preserved—in the ancient kingdom of China, where this mode of internal house decoration is said to have been practised from time immemorial. It was originally decorated by the process termed stencelling, in which the pattern was cut out of a thick piece of pasteboard, and laid upon the paper, the colour being applied by the brush; over the broad ground tints of these patterns, others of a smaller and more delicate kind were placed; and, by this somewhat rude process, there was gradually formed an ornament in some degree resembling the hand process of decoration. This process was succeeded by a more perfect one, similar to that employed in calico-printing, and which consisted in cutting the various devices on blocks of pear-tree, or other white wood, which blocks were dipped in colour spread over a slab, and impressed by hand on the paper. The French and the Germans have succeeded in producing printed paper hangings of the most elaborate kind by this mode; and figure-subjects and landscapes, in natural tints, have been produced large enough to cover the entire side of a room, and requiring a very great outlay to produce, which may be easily comprehended when it is remembered that each colour and shade of colour requires a separate block to print it from.

PAPIER MACHÉ. (*Fr.*) A pulp formed of old paper, and used for a variety of useful and ornamental works. This pulp is ordinarily made of cuttings of coarse paper boiled in water, and beaten in a mortar, until they assume the consistence of a thick paste. To this a quantity of gum arabic is added to give it tenacity, and in many cases China clay is found to be, in small quantities, a most useful addition. The moulds into which this is cast are made in the usual way, the paper

pulp is poured in, and a reverse mould is employed, so that the cast becomes nothing more than a shell, as in plaster casts.

Another mode of forming papier maché, is by glueing or pasting many thicknesses of paper together, as in the practice of making millboards; these are called blanks. The blanks are chiefly what are called pasted, to distinguish them from those made with pulp; the difference being that they consist of sheets of paper pasted to moulds, and dressed with files to produce the proper forms. Boards made in this way work well under the plane, and are sawed to form many articles of cabinet-work before blacking and varnishing. The pulp is pressed in a mould in a machine, and afterwards dressed. The articles thus formed are saturated with oil and spirits of tar, after which they are blacked and several times varnished with japan varnish. A smooth surface is produced by pulverised pumice-stone and rotten-stone, and it then receives a high polish by the friction of the hand. Of all the varnish at present used in the manufacture, japan varnish is the hardest and least liable to crack, it consequently receives the highest and most lasting polish, and does not readily bloom. This is adopted principally for those articles in which a plain smooth surface is required. Nothing can be more simple than the mode of forming the pasteboard; several sheets of strong paper, being well glued, are placed together; and, by being passed through very heavy rollers, or subject to hydraulic pressure, the whole is made to appear as one firm mass. In some instances, slight curvatures and mouldings are given during this process of compression; and in the case of snuff-boxes, pieces of paper the required sizes for the top, bottom, and sides, are glued together, one on another, round a frame or mould, which is afterwards removed. All the articles of furniture, large and small, which present flat or slightly curved surfaces, are formed in the above manner; they are then covered with a black varnish, and afterwards decorated with painting and gilding according to the taste or intention of their use.

The history of the papier maché manufacture is somewhat obscure. It appears to have been practised in Paris for considerably more than a century: as we find that a German manufacturer of lacquered goods went to Paris, in 1740, to learn the process from one Lefevre; who was even then celebrated for works in paper, and whose productions, it is stated, were to be found in the principal cities in Europe. Martin, as the German was called, returned to his own country and established a manufactory, which was, however, almost entirely confined to paper snuff-boxes. These were so successfully made that his name became permanently connected with the articles, and the "Martins," as these papier maché boxes were called, were much sought after. The great mart, however, of papier maché articles was Paris, in which city so great a variety was manu factured, that the quantity sent into Prussia only became so large as to induce Frederic II., in 1765, to establish a manufactory at Berlin, which rapidly became eminently successful. The manufacture, essentially an easy one, was shortly adopted by other German states, and Brunswick and Nürnburg became especially distinguished for the excellence of their paper articles, and for the exceeding beauty of the designs adopted. Other states by degrees adopted the manufacture; and towards the end of the eighteenth century it was introduced into Vienna, where it is now carried on upon a large scale. From the continent, we find papier maché articles exhibited by at least a dozen firms in Germany, Austria, and France; and we have had, therefore, a most excellent opportunity of judging of the merits of their manufacture as compared with our own. It is questionable, however, if any of the papier maché works from the continent equal—in perfection of material, beauty of form, and chasteness of their decoration—those which are ex-

hibited by the manufacturers of our own country. Baskerville, the celebrated printer and type-founder, carried on business as a japanner, in 1745, and to him the trade is much indebted for varnishes and processes employed. Clay, who was an apprentice of Baskerville, patented a mode of making trays, known now as the pasting method. At the expiration of his patent, many commenced business in the same line in Birmingham and Wolverhampton, where it has been continued with great success ever since.

There are two modes adopted in gilding papier maché, which may be thus described:—The ordinary mode consists in laying gold-leaf upon a design which has been previously drawn with a pencil dipped in colour mixed with size. This is called *dead gilding*. *Bright* or *burnished gilding* is done in two ways. The first process is very simple for both. A weak solution of isinglass is laid upon the article, the size of the intended ornament, upon which gold-leaf of the clearest kind is laid smoothly all over. When dry, the design is pencilled in with copal varnish, and the superfluous gold wiped off with cotton wool dipped in water. The other plan is to put in the design with asphaltum. When dry, the gold-leaf not covered is rubbed off with damp cotton wool. The asphaltum is wiped off the gold with cotton wool and turpentine, which leaves the ornaments in bright gold, the gold having been laid upon a bright surface. The gold in this case, as in the other, is fixed with copal varnish. The advantage of the latter plan is, that it enables the workman to see what he is doing, and to give to his work more freeedom and correctness. Designs are sometimes covered with powdered bronze instead of gold, when they are pencilled with size-colour.

Another favourite mode of decoration is the imitation of pearl inlaying. For this purpose the aurora pearl is generally preferred, on account of the varied and brilliant colours it displays. It is first ground into thin layers, and is then cut into the desired forms with scissors and knives, and some of the regular forms are stamped by a press. Each small piece of pearl is then stuck upon a soft ground of japan varnish to form the intended design. When this has been hardened in the stove, the ground is covered with varnish till level with the surface of the pearl. The whole is then again hardened, and the varnish rubbed off the pearl with pumice-stone and water, leaving the pattern clear in pearl, and embedded in the varnish. Another mode was patented some fifteen or sixteen years ago, but it is suited only for small designs, and is generally used for birds and small floral sprigs. It is adapted to preserve the freedom of the pencil; and, when well done, the pearl has the appearance of having been touched in with the pencil. Pieces of pearl are put upon a soft ground, and the forms drawn upon them with japan varnish. When dry, the uncovered pearl is eaten away, by rubbing it with very stiff bristles dipped in aquafortis. It is then finished as before described. The plan of painting, adopted from the Chinese, is one much used. The forms of flowers are laid in with white, in various thicknesses, the thickest parts to form the highest lights; while damp, dry, powdered colours are applied in their proper places, and then the whole is finished with colours mixed with varnish.

Gem inlaying is another patented process, in which glass covered with foils is employed; the operation of this kind of inlaying is essentially the same as that of pearl inlaying.

The use of papier maché for internal decoration has been long practised in this country; and greater hardness is very commonly given to the paper pulp by the use of whiting and glue. The application of the material to this purpose has been very rapidly gaining ground; the numerous advantages arising from the lightness of paper ornaments, when compared with plaster of Paris, and their also being

less liable to chip, has led to the employment of it in the decoration of our theatres and many public buildings. The House of Lords may be adduced as a very remarkable example; and in the fittings of the Atlantic steamers it has also been most extensively applied.*

PAPYRUS. (*Gr.*) A species of rush or water-lily, the internal skin of which was used by the ancients for writing upon. Their books thus formed a continuous roll; and the ancient custom is still preserved by the Jews, who inscribe their sacred books on vellum rolls, as Moses must have originally done on those of papyrus. It takes colour well and freely, and many of the funeral rituals now preserved in the British Museum contain coloured drawings well painted.

PARALLEL. (*Gr.*, from *para*, opposite; *allelon*, one another.) On a line beneath, or opposite to each other.

PARALLELOGRAM. (*Gr.*) A right-lined quadrilateral figure.

PARALLEL-RULER. A double ruler having a hinge, which allows the movement of one part while another is fixed, and ensures a correct series of drawn parallel lines; or else having a small roller inserted in the surface, to secure free and safe movement.

PARAPET. (*Ital.*, from *parare*, to defend; and *petto*, the breast.) A dwarf wall on the summit of a fortress, castle, church, or dwelling-house; when it has embrasures, it is said to be *crenellated* or *embattled*. (See cut, p. 102.)

PARAZONIUM. (*Lat.*) A short sword, of Greek origin, worn by Roman officers, chiefly as a mark of distinction. It was attached to the girdle by a belt.†

PARCHMENT. (From the *French* PARCHEMIN.) The skin of an animal (generally a calf) prepared by the leather-dresser and currier, and used for writing and painting on. The earlier artists frequently used it for their pictures.

PARGETTING. Decorative plaster-work, in raised ornamental figures, extensively adopted in the sixteenth and seventeenth centuries for the internal and external decoration of houses; many fine examples of which occur in our old provincial towns, particularly at Ipswich, Newark, Canterbury, Feversham, and on the Welsh border. Groups of figures, caryatids, festoons of fruit and flowers, and emblematic figures—more in a Dutch than a classic taste—abound in all the enrichments adopted in this style of decoration, which was generally profuse whenever it was displayed. Ceilings were frequently laid out in geometric figures, the sunken panels between the leading lines being filled with devices of various kinds, and frequently with figures indicative of the virtues or mental qualifications; a style of symbolic art exceedingly popular during this period, and extensively adopted in Western Europe—the result of the revival of classical learning, and its general spread by the printing press.

PARIAN MARBLE. The most highly valued marble among the ancients, and one chosen for their choicest works. Virgil informs us that the principal blocks were obtained from *Mount Marpassus*, in the island of Paros, one of the Cyclades, in the Archipelago.* A fine kind of porcelain for statuettes, recently adopted, has been termed PARIAN.

PARIS BLUE. A continental name for a very intense Prussian blue. It is a precipitate from the peroxide of iron. It displays, when rubbed, a copper-red lustre, in the same way that indigo does.

PARQUETAGE. (*Fr.*) Inlaid wood-work in geometric patterns, generally composed of two different tints, and principally used for floors.

PARTERRE. (*Fr.*) That part of a pleasure-garden which is laid out in flower-beds of a fanciful form.

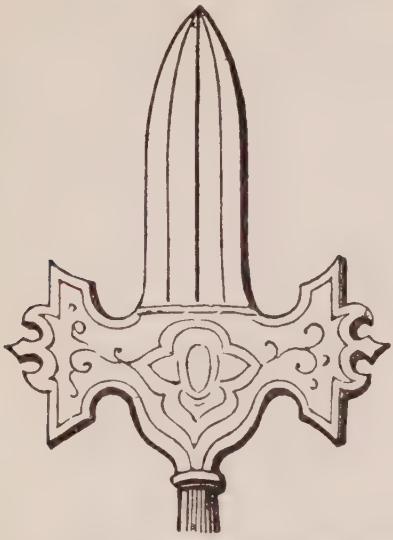
PARTIZAN. A staff headed by a blade having lateral projections. It was origin-

* From a paper by R. Hunt, in *Art Journal* for 1851.

† See cut to BALTEUS.

* See MARBLES for a fuller notice of this and other kinds in ancient and modern use.

ally an implement of war, but became eventually restricted to the use of guards



who took part in ceremonial observances. Our engraving represents one of the time of Elizabeth.

PARTLET. A neck-covering or gorget worn by females.

PASSE-GARDES. (*Fr.*) The raised edges of the shoulder-plates of an armed knight, which were so constructed as to turn the blow of a lance, and prevent its entering the junction of the rere-brace and cuirass. They were first adopted in the beginning of the sixteenth century, and were sometimes placed upon the *mentonnière*. (See cut, p. 288.)

PASSE-PAR-TOUT. (*Fr.*) A compound epithet, used to designate an engraving on metal or wood of an ornamental border, the centre of which was cut out to allow another engraving to be inserted, to which the first formed a kind of frame. Such a plan was very commonly adopted in the illustrated books of the sixteenth and seventeenth centuries. The term also designates perforated mount, circular or otherwise, laid like a frame upon a print or drawing, and having the cut inner edges generally gilt; it thus serves the double purpose of a frame and mount.

PASTE. The German word *Glasfluss* is a happy description of this artificial material, intended to imitate gems by a concentrated coloured powder of rock crystal, &c., which obtains its tints from metallic oxides. By these means the diamond, ruby, emerald, and other stones, are very successfully imitated; and moulds are formed from antique gems of singular accuracy and beauty. This latter art was adopted by the ancients as well as the moderns, who thus produced *replicas* of the famous gems of their great masters, which being in themselves unpurchasable, were thus multiplied at a moderate rate. The extreme beauty of these early works of Art, and the care with which the pastes have been constructed, sometimes puzzle *virtuosi* to distinguish between the true and the counterfeit. Copies by modern Italian artists of the best engraved gems of antiquity, in vitreous pastes, are still extensively made; for all artistic or useful purposes they are equal to the originals, and are quite as capable of use as seals, &c.

PASTEBOARD. A stout substance for drawing upon, or using as a mount, composed of various layers of paper, secured to each other by paste, and passed through a rolling-press, until a compact body is formed, varying in thickness according to the number of sheets used.

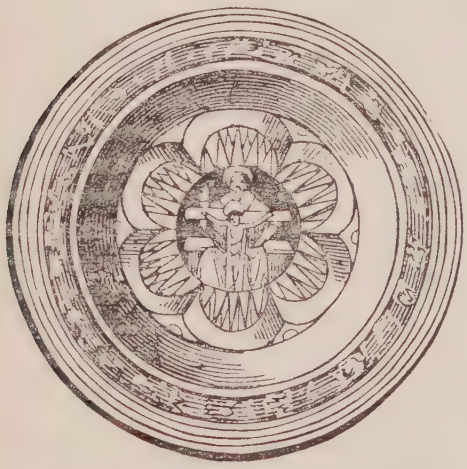
PASTEL. The French name for coloured crayons. The artists of that country have been more successful in their mode of using them than those of any other nation. Such pictures have, however, too soft and mealy a look, and they are likely to fade by time, or moulder by the natural disintegralisation of the chalk.

PASTICCIO. (*Ital.*) A work of Art, of original conception as to design, but a direct copy of the style and manner of some other painter. Such were David Teniers' pictures, in the manner of Rubens, often mistaken for originals.

PASTORAL STAFF. *In Ecclesiastical Costume*, the pastoral staff of a bishop or abbot has a crook head, but that of an archbishop is surmounted by a CROZIER. The pastoral staff is delivered to a bishop at his investiture, and borne by him in all solemn functions, as an ensign of his juris-

diction. Its form—that of a shepherd's crook—is an apt emblem of the pastoral care;* it is carved at top and pointed at bottom. There is no difference between the form of the pastoral staff used by an abbot, and that of a bishop; but the abbot is represented carrying the curved part of his staff turned backwards, to show that his jurisdiction was limited to his monastery. The distinctions between the staves of bishops, archbishops, patriarchs, and that assigned to the pope, are as follows:—For a bishop, a crook-shaped pastoral staff; for an archbishop, a cross or crozier; for a patriarch, a double cross; for the staff assigned to the pope, and with which he is represented in ancient monuments, a triple cross. The heads of pastoral staves were often made of ivory, mounted in knops of silver gilt: there are also examples made of crystal, and mounted in silver gilt.† In monumental brasses the staff itself is frequently encircled by a scarf or *vexillum;* the origin of which singular appendage is probably due to the famous cross-banner of the first Christian emperor, the LABARUM of Constantine.

PATEN. (*Fr.*) One of the vessels of the altar, in which especially the altar bread

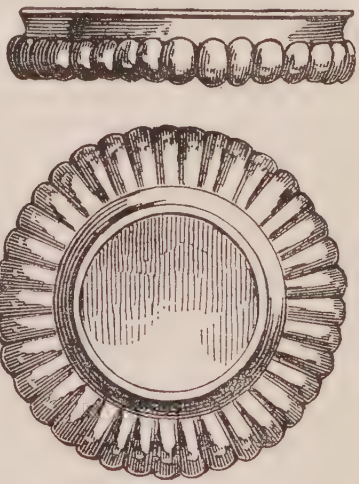


is offered in the holy sacrifice, before consecration, and where also the host is laid immediately before the communion of the priest. The particles gathered up from the corporal to be collected into the chalice, are first placed within it. The paten was formerly engraved, and sometimes enamelled and set with jewels, inside as well as outside.*

PATERA. (*Lat.*, from *patere*, to be open.) A shallow, circular, saucer-like vessel, commonly of red earthenware, some-

1. 2.

times of bronze and other metals, ornamented with a drawn pattern.† We engrave a bronze patera found at Cervetri,



near Naples, as an example of the simple and pure taste of the ancient Greeks. The

* St. Thomas Aquinas notes that the curvature of the staff denotes limited jurisdiction.

† See Pugin's *Glossary of Ecclesiastical Ornament and Costume;* see also cuts under the word CROZIER.

* The engraving represents a paten of silver gilt, still preserved in Cliffe Church, Kent. In the centre is an enamelled representation of the crucified Saviour in the arms of the Father, surrounded by a glory. On the edge is inscribed, "Benedicamus patrem et filium cum spiritu sancto." It is six inches in diameter, and a work of the latter part of the fourteenth century.

† Fig. 1 is from a figure sacrificing, on Trajan's Column; Fig. 2, from one of Hamilton's vases.

patera was used for holding liquids, and especially employed to contain the wine with which a libation was poured over the head of a victim or on the altar. It is frequently represented in the hands of Roman emperors, to denote the junction of sacerdotal with imperial authority. Handles were occasionally affixed to them.

PATINA, PATELLA. A basin or bowl of earthenware or metal, sometimes with

1. 2

a lid or cover, used for a variety of purposes by the ancients.*

PATINA. The green *ærugo* or rust which covers ancient bronzes and medals, and which, being one great proof of age, has often been fraudulently imitated by unprincipled forgers of antiques.

PATRICK, St. *In Christian Art*, the patron saint of Ireland is represented in full episcopal habit, with snakes and other reptiles before him, sometimes striking them with the ferule of his crozier.

PATRON. An encourager or protector of Art or Artists. The term *patron of Art* is, however, frequently given to a mere purchaser or preserver of pictures. *In Armour*, the word *patron* designates an ornamental case to hold cartridges, affixed to the soldier's belt in the seventeenth century.

PATTÉE. (*Fr.*) An heraldic term to indicate any charge spreading at the ends. The Maltese cross, as engraved p. 137, Fig. 8, is described as a cross *pattée*.

PAUL, St., APOSTLE. *In Christian Art*, this saint is represented with a sword, significant of his martyrdom, and with an open book, symbolical of the new law, and an attribute of apostleship. He is generally represented as short in stature, with bald forehead, and grey bushy beard. The events of his life most frequently represented in Art are—his conversion, his baptism, striking the sorcerer with blindness, casting the viper into the fire, and his death by decapitation. His association in his mission with St. Peter supplies a larger proportion of illustration than is given to himself alone.

PAUL, St., THE HERMIT. This saint is represented as an old man, seated at the foot of a palm-tree, and near him a fountain and a river, with a loaf of bread. He is clothed with palm leaves.

PAULDRONS. *In Armour*, a defence of plate which covered the shoulders, to which the *passe-gardes* were attached.

PAVEMENT. A decorative flooring, comprised of coloured and plain tile or stone, in use from very ancient times. The Roman generals, in time of luxury, carried portable mosaic pavements with them as floorings for their tents. These pavements embraced a vast variety of design: sometimes consisting of geometric and ornamental figures, at other times of historic scenes (the most famous being the battle between Darius and Alexander), gladiatorial combats (as at Bignor, in Sussex), or birds, beasts, &c.* In the fourteenth and fifteenth centuries, tile pavements of great beauty were constantly used in church decoration, as well as occasionally for private buildings. They embraced an abundant knowledge of geometric form, the colours being generally confined to red, yellow, and black. The Roman pavements were constructed of small TESSERA (see that word), laid into form (see MOSAIC) on a bed of cement. The mediæval pavement was formed of square tiles, upon which was a certain pattern, or portion of pattern, which was so constructed as to form one entire whole when laid down, and was capable of construction in any size.

PAVISE. A large shield covering the entire body, and carried by a soldier in the middle ages (hence termed *pavisor*) for his own protection, as well as that of the archer before whom he stationed himself.

* Fig. 1 is copied from Hamilton's vases. Fig. 2 is one of the ordinary kind, known as "Samian pottery."

* See Lyson's works on Roman pavements for a vast variety of designs.

They are of great antiquity, and may be seen in the Assyrian Marbles.

PAVON. A flag borne by a knight in the middle ages, upon which his arms were emblazoned. It was of a triangular form, and affixed to the upper part of his lance, resembling the pennon, but smaller.

PAX, or PAXBREDE. A small plate of gold or silver, or copper gilt enamelled, or else of carved ivory or wood overlaid

with metal; it was carried round when kissed by the priest, after the *Agnus Dei* of the mass, to communicate the kiss of peace. There were various paxbredes: sometimes the crucifixion, sometimes the *vernacle* or face of our Lord, sometimes the Virgin Mary with our Lord, and occasionally the LAMB. These images were variously produced, by engraving, enamelling, and painting or carving, according to the materials of the pax.*

PEACOCK. This bird was an attribute of Juno. On Roman imperial coins it bears the empresses up to heaven, as the eagle does the emperors;† hence it was adopted by the early Christians as an emblem of the resurrection. This representation occurs in paintings in the Roman catacombs. The rainbow formed by the tail of a peacock is an emblem of Christian immortality.

PECTINATED. Edged like the teeth of a comb.

PECTORAL. A covering or protection for the breast, hence the breast-plate of a soldier was so termed; but it is used more properly to signify that extra defence for the throat and chest placed over the cuirass in later times. The term was applied, according to Pugin, to the morse worn by the clergy, as well as to the orphrey in front of the chasuble, which was frequently of gold, set with precious stones, after the fashion of the Jewish breast-plate of the high priest; and also to the alb and tunic which covered the breast.

PEDESTAL. A mass of stone or other material which serves as a base for a statue, &c., and sometimes also to a column or obelisk. The Roman is distinguished from the other substructures of a similar kind in being always ornamented at the base of the plinth with mouldings, and crowned by a cornice. The part intermediate between the base and the cornice is named the *dado* of the pedestal.

PEDIMENT. The triangular facing which crowns the portico of a classic temple* and is supported by columns; or that over doors, gates, and windows, taking the form of an obtuse gable. It is frequently filled with enriched sculpture, and over porticoes sometimes crowded with statues of an emblematic character.

PEDUM. A shepherd's crook for catching sheep and goats by the leg. *In Art*, it typifies pastoral life, and hence is an attribute of Pan, of satyrs, fauns, and shepherds. It is also the attribute of Thalia, as the muse of pastoral poetry. Its form is that of a simple stick curved at one end.†

PEGMA. A moveable decorative stage for the exhibition of pageantry; first used by the Romans for gladiatorial shows in the circus, for musicians, fire-works, &c.

PEGOLA, GREEK PITCH, COLOPHONY. This substance, known in Art by various names, was nothing more than the resin left by boiling crude turpentine.‡

* We engrave the pax still preserved at New College, Oxford. It is a work of the fifteenth century

† See cut to APOTHEOSIS.

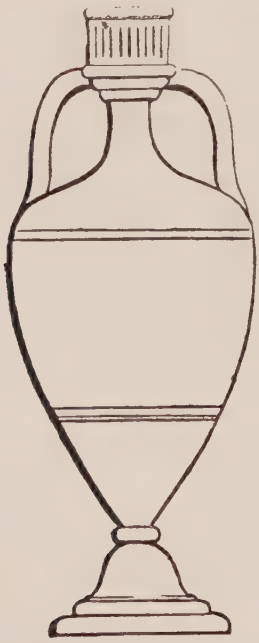
* See cut to ACROTERIA.

† See cut to illustrate MANDUCHUS.

‡ See Didron's *Manuel d'Iconologie, &c.*; Mrs Merrifield's *Ancient Practice of Oil Painting.*

PELICAN. A symbol of charity. It is met with on the early Christian monuments, and others of later date. Representations of the pelican constantly occur in the religious symbolism of the middle ages. It is generally represented wounding its breast to feed its young with its own blood: a tale told in the fabulous natural history of the middle ages, and which made the bird the adopted symbol of the Redeemer, who shed his blood to give us eternal life. In crucifixes, the lamb is at the foot and the pelican at the top of the cross.*

PELICE. (*Gr.*) A wine-jar, which is distinguished from the *amphora* by narrowing upwards towards the mouth, as exhibited in our engraving from one in terra cotta, found at Nola, and now in the Neapolitan Museum.



PELTA. (*Gr.*) A small shield of wicker or wood, covered with leather, usually of an elliptic form, or nearly crescent-shaped, and especially characteristic of the Amazons and Asiatic races.*

PENATES. (*Lat.*) Household gods of the Romans, distinguished from the LARES by their divine origin, and believed to have power over the events which happened in a household, they were thus controllers of fate, as the Lares were protectors of property. They took the form of small figures of the gods, holding precisely the place of the patron saints of modern Catholicism. The Lares and Penates together formed perfect mundane protection. The former are generally represented in works of Art as young men habited in a short tunic, and crowned with a garland, holding up a drinking-horn in one hand, as an emblem of hospitality or plenty. The Penates take the figure of the gods, or are represented as old men in priestly costume.

PENCIL. The word is used in two senses. An implement used by painters for laying on their pigments. (See BRUSHES.) The so-called *black-lead pencil*, used for drawing upon paper, consists of a slender bar of carburet of iron (GRAPHITE or BLACK-LEAD) inserted in a cylinder of cedar-wood. M. Conté, in the year 1795, invented a process by which artists' lead pencils could be made to any degree of hardness,

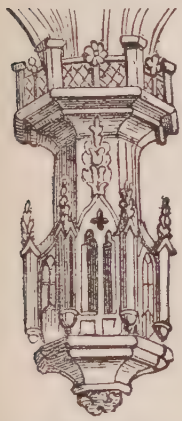
* In Norwich Church there is a LECTERN made in the form of a PELICAN, instead of the usual eagle. And on the summit of an elaborately carved spire of wood, which forms the cover of a font in the church at Ufford, Suffolk, a beautiful specimen of the PELICAN is preserved.

* The engraving represents an ornamental pelta from Hope's *Costumes of the Ancients*. Beneath is a figure of an Amazon, defending herself with the elliptic pelta, copied from the Elgin Marbles.

and at a much cheaper rate, by mixing powdered plumbago with mixed clay, which latter has the property of increasing in hardness as it diminishes in bulk, and of giving great softness of colour and brilliancy to the plumbago, which may be varied according to the mixture of each; his best pencils being generally composed of three parts of clay to two of plumbago. No pencils are, however, superior to those manufactured from pure Cumberland lead, as the French pencils, unless very carefully made, scratch the paper, or otherwise indent it, without making a very clear mark; and the mark, however slight, is not easily removed by India-rubber.

PENCILLING. The work of the pencil or brush. Thus, a work is said to be "exquisite in its pencilling," when it is delicately or beautifully finished.

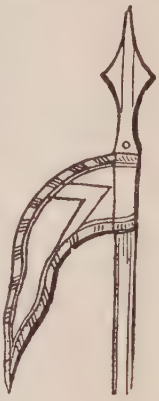
PENDANTS. Two pictures, statues, or groups of sculpture, or engravings, which, from their similarity of subject, size, form, &c., can be placed together with due regard to symmetry. Such are the *bassi-relievi* of "Night and Morning," by Thorwaldsen; or the paintings of "Peace and War," by Landseer, in the Vernon Gallery. *In Architecture*, the term is applied to the hanging ornaments on ceilings and roofs. Our engraving represents such a pendant in the hall of Christ Church, Oxford.



PENNER. A case to hold pens, worn at the girdle by scriveners and students in the fifteenth and sixteenth centuries.

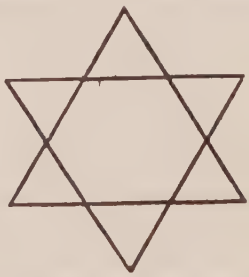
PENNON. (*Fr.*) A small banner or flag, half the size of the guidon, but shaped like it, of a swallow-tail form, attached to the handle of a lance or spear.*

Afterwards it became, by increase in length and breadth, a military ensign, and was charged with the crest, badge, or war-cry of the knight; his arms being emblazoned on the banner, which in shape was a parallelogram. The pennon charged with a cross is borne by St. George, St. Michael, and St. Ursula; that of St. John the Baptist is simply inscribed with his words announcing the coming of Christ—"Ecce Agnus Dei."



PENNONCEL. (*Fr.*) A very small narrow flag on a knight's lance—the diminutive of a pennon, bearing only his crest or cognisance; in modern times it is a mere ribbon.

PENTACLE. A figure whose basis is a double triangle; it is not unfrequent in



early ornamental Art; but was also used, with superstitious import, by the astrologers and mystics of the middle ages.

PENTAGRAPH. A useful mechanical implement for enlarging or diminishing copies of drawings, the invention of Christopher Scheiner, a Jesuit of Suabia, in the early part of the sixteenth century. It consists of a graduated bar, with a point at one end and a pencil at the other; it rests on a point which slides upon the bar, and whose position regulates the size of the copy to be made. The print or picture is placed beneath the point, which is carried over the outline of the original work, the pencil at the opposite end following that movement produces exactly the same lines, either larger or smaller at the wish of the operator.

* Our cut represents a pennon of the earliest form, and is copied from one held by the figure of Sir John Daubernoun (1277), as represented in his monumental brass in the church of Stoke D'Aubernoun, Surrey.

PENTAPTYCH. An altar-painting having many leaves;* one of the finest examples is that painted by Van Eyck, in 1432, and now in the church of St. Bavon, in Ghent. As this is an admirable sample of what the construction and subject of such works were, we extract the excellent description of its chief point from Wornum's *Epochs of Painting*, p. 323 :—"This celebrated altar-piece, of which only a portion is now in the church of St. Bavon, at Ghent, consisted originally of a centre with double folding-doors or wings on each side, the whole being divided into two rows, making ten pictures on the inside, but, the upper centre being in three compartments, there were in all twelve different subjects visible when the folding wings were thrown back; the outsides of the doors were likewise painted with representations of John the Baptist, John the Evangelist, the Angel Gabriel, and the Virgin Mary, and portraits of Judocus Vyd and his wife, and the Cumæan and Erythræan sibyls. The two last figures were the upper centre, and immediately above the wings, containing Gabriel and the Virgin, representing the Annunciation. The altar-piece itself, or the interior representations, are as follows: —the actual Adoration of the Lamb, in small figures, occupied the lower centre; in the three compartments above it are, in large figures, God the Father, and the Virgin Mary on his right hand, and John the Baptist on the left; the Deity is represented in the pontifical robes of the Roman Church. On the two wings of this row to the right, are angels singing and Adam; on the two to the left, angels playing musical instruments and Eve; on the two wings of the lower row to the right, are the Just Judges and the Soldiers of Christ; to the left, the Holy Hermits and the Holy Pilgrims.† The two central panels are all that now remain of this work in the church of St. Bavon, at Ghent; the two wings on which Adam and Eve are painted are still preserved at Ghent, though not with the rest of the picture; the remaining six wings are in the Museum at Berlin.

PENTASTYLE. (*Gr.*, from *pente*, five, and *stylos*, a column.) A portico of five columns.

PENTATHLON. (*Gr.*) Ancient Grecian games, frequently delineated on vases, and consisting entirely of athletic exercises, such as boxing, racing, wrestling, throwing the spear or discus, and leaping.

PENTELIC MARBLE. A marble highly valued by the ancients; it had an exceedingly delicate grain, and sometimes greenish spots. It was obtained from Mount Penteles, near Athens.

PEPERINO. See ALBANI STONE.

PEPLUM, PEPLOS (*Gr.*) A peculiar article of female attire, corresponding with the Roman PALLA.* It was ample in its form, reached to the feet, and was generally formed of light and elegant materials, being occasionally decorated

with embroidery, or woven colours. It was fastened by means of brooches on the shoulders, sometimes covering the left

* For the distinction, see DIPTYCH and TRIPTYCH.

† There are outline prints of this altar-piece in Passavant's *Kunstreise*, &c.

* See Rich's *Companion to the Latin Dictionary*. The engraving is copied from a figure on one of the Hamilton Vases.

shoulder, and, being brought under the right arm, left that shoulder exposed and the arm free. Its great amplitude allowed it to be worn as a tunic and pallium in one, and to be the only covering for the body if desirable to the wearer, permitting the utmost freedom of motion, and the most graceful contour, as well as affording complete envelopment.

PERA. (*Lat.*) The leathern wallet of the Roman rustic.

PERIPHERY. (*Gr.*, from *peri*, around; and *phero*, to carry.) The boundary line of a circular or curvilinear figure.

PERIPTEROS. (*Gr.*) A colonnade all round the exterior of an edifice, or temple.

PERISCELIS. An ornament worn round the ancle by the women of Greece, in the same manner as the bracelet was worn round the wrist. (See cut to BACCHANTE.)

PERISTYLE. (*Lat.*) An open court within a house, having a colonnade around it, by which the principal apartments were reached: the exact reverse of the peripteros, though the same in character—the one being inside, the other outside a building.

PERO. (*Lat.*) A boot which, as its name infers, surrounded the leg, reaching nearly to the knee: it was formed of rough skins, with the hair on, and was most commonly worn by shepherds, agriculturists, and country labourers; as may still be seen in the Pontine Marshes and Italian villages.

PERPENDICULAR. (*Lat.*, from *perpendo*, to hang downwards.) An upright line, or straight object, at right angles with a horizontal line.

PERPENDICULAR STYLE. This term, applied to architecture, denotes the latest prominent alteration in Gothic buildings. It originated at the end of the fourteenth century, and continued until the close of the sixteenth; when it was succeeded by the revived, or debased classic, known as the Elizabethan. The perpendicular style may be readily recognised by the angularity of its features: upright and horizontal lines abound, and the arch becomes more depressed as the style increases in age. Windows are crossed by transoms at right angles, and a general rectilinear arrangement of all leading lines succeeds to the easy flow of the earlier Gothic.

PERSPECTIVE (*Lat.*, from *per*, through; *specio*, to behold), PROSPETTIVO, (*Ital.*) The art which enables us, by fixed rules, to represent truly on a plane surface that which appears to the sight in every variety of form and distance, and which is done by imaginary lines traversing such plane, and arranging the shape and position of every object with regard to the point of sight determined upon. PERSPECTIVE is either LINEAR or AEREAL. LINEAR PERSPECTIVE is an art based upon a knowledge of mathematical and optical principles; which teach us to delineate solid bodies on a plane surface, as they appear to the eye from the particular point from which they happen to be viewed. The *Perspective Plane* is the surface upon which the objects are delineated, or the picture drawn, and is supposed to be placed vertically between the eye of the spectator and the object. *Foreshortening* of objects is one of the most difficult parts of perspective, and the degree in which it exists depends upon the angles at which the objects are viewed: thus, a long cylinder may be so placed before the eye that its entire length is concealed, and only the plane of its diameter visible; and, in the same manner, a recumbent full-length human figure may be depicted within the compass of a few inches. AERIAL PERSPECTIVE is the faintness of outlines and blending of colours, produced by the thicker or thinner stratum of air which pervades the optical image viewed: it requires of the painter a knowledge of the mode of arranging the direct and reflected lights, shades, and shadows of a picture, so as to give to each part its requisite degree of tone and colour, diminishing the strength of each tint as the objects recede,

until, in the extreme distance, the whole assumes a bluish grey, which is the colour of the atmosphere. It can only be learned by careful study of nature.

PETASUS. (*Gr.*) A common felt hat worn by horsemen and ephebi; in shape resembling an umbellated flower reversed, having a low crown and broad brim. It was adopted by the Romans from Greece, and worn in both countries as a protection against the sun and weather.* Hats of this kind were consequently made in many different shapes, according to individual caprice or fashion; but the most usual form is that generally seen on figures of Mercury; it was often fastened beneath the chin by a string. (See HAT, Fig. 2.) In the Panathenæic procession, preserved in the British Museum, most of the horsemen wear the petasus; and the Greek artists used it as a conventional sign to indicate that such personages were upon a journey.

PETER, ST. *In Christian Art*, this apostle is usually represented as an old man, bald, but with a flowing beard, dressed in a white mantle and blue tunic, holding a book or scroll. His peculiar attributes are the keys, and a sword—the instrument of his martyrdom. The varied events of his life have contributed the subjects of some of the finest pictures extant. To enumerate them would far exceed our limits; we must refer our readers to the works in which ample details may be found.†

PETITE NATURE. (*Fr.*) A term applied to such pictures as contain figures a little less in size than life, and yet which have the effect of life-size. It is the medium between the sizes known as half and natural size, and is a little over two-thirds of the latter scale. It was much adopted for altar-pictures by the artists of the sixteenth and seventeenth centuries.*

PETRONEL. (*Fr.*) A light gun in use during the seventeenth century; so called from being fired, as is the modern gun, from the *poitrine* or chest.

PEW. A fixed seat, with high back and sides, in old examples sometimes richly sculptured; the modern pews are a sort of closed boxes with doors, placed thickly over the floor of a church, and destroying its effect in every way. They originated in modern, selfish pride; and are unknown upon the continent, where the churches are free of such blockade.

PHALERÆ. (*Lat.*) Ornamental bosses, or circular plates of metal of a decorative kind, worn by Roman soldiers as a reward for good service, as war-medals are worn at the present time by our military. The engraving represents a curious example from the cenotaph of M. Cœlius

(temp. Augustus), now in the Museum at Bonn. He is represented as crowned with laurel, wearing a torque round the neck, and one suspended from each shoulder. His breast is covered with phaleræ; the central one representing a head of Medusa. Such decorations were also occasionally hung about the head and breast of the Roman war-horse.

* Hats did not belong to the ordinary costume of life in the cities of antiquity: they therefore denote rural, equestrian, and sometimes warlike occupations.

† See Mrs. Jameson's *Legends of the Saints and Martyrs*; Lord Lindsay's *Essays on Christian Art*, &c.

* The picture by Paul Veronese (No. 96 of the National Gallery) may be cited as an example.

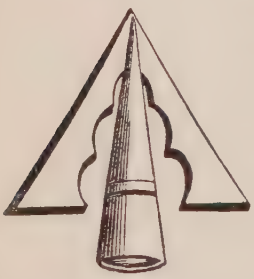
PHANTASMAGORIA. (*Gr.*, from *phantasma*, a phantom, and *orao*, to perceive.) An optical instrument for exhibiting glass-pictures, like those used for the magic lanthorn; but with this difference, that the ground of each subject is solid black, the figures only being in transparent colours.

PHAROS. (*Gr.*) A tower erected to give a beacon-light to mariners approaching the coast. One of Roman construction is within the castle precincts at Dover, and overlooks the sea.

PHASELUS. (*Gr.*) A fragile boat used by the ancients, and so named from its resemblance to a bean-pod. It is said to have originated with the ancient Egyptians, and to have been formed of papyrus, and even of clay; speed, rather than durability, being its characteristic.

PHENICINE. An indigo-purple produced by a solution of indigo-blue in concentrated sulphuric acid, a few hours after it has been diluted with water, and then filtered.

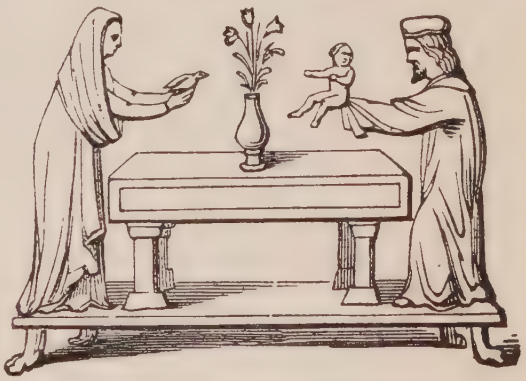
PHEON. A charge in heraldry, representing a broad, barbed arrow, or head of a javelin; which, being carried like the modern mace before royalty, by the serjeants-at-arms, became a royal mark, and is still used to denote crown property, and termed the *broad R*, or broad arrow.



PHIAL. A small glass bottle.

PHIGALEAN MARBLES. A collection of twenty-three sculptured marbles, in *alto-relievo*, preserved in the British Museum, found among the ruins of the Temple of Apollo Epicurus, in what is supposed to be the ancient town of Phigalea. They originally formed the frieze of the temple, and are in slabs of about four feet five inches in length, and two feet one inch in breadth. They represent the battles of the Centaurs and Amazons, and between them Apollo and Artemis, as auxiliary deities, hastening to the scene in a chariot drawn by stags.*

PHILATORY. A transparent reliquary placed horizontally upon four feet, and used to exhibit bones of saints, &c. Sometimes it is made entirely of metal, with figures representing the event in a saint's life, by which he is chiefly remembered, as in the specimen here engraved; which



is the reliquary containing the arm of St. Simeon the Just, now in the treasury of the cathedral at Aix-la-Chapelle, which represents that saint bearing the infant Saviour, the reliquary itself representing the altar of the synagogue. The Virgin Mary is presenting a dove.

PHILIP, St., Apostle. He is usually represented bearing a large cross, or carrying loaves, or a basket containing loaves, in allusion to St. John, vi. 5-7.

PHOTOGRAPHY. (*Gr.*, from *phos*, light, and *grapho*, to delineate.) Under this name are included a great many processes; all of them, of course, dependent upon the chemical action of the solar rays. The Calotype, Daguerreotype, and other

* These reliefs give, in individual groups, distinct indications of Athenian models, and display in the composition a matchless power of invention, combined with the most lively imagination; on the other hand, there appears in them a less purified sense of forms, a tone of exaggerated violent gestures and almost strained postures, a throwing of the drapery into folds singularly tight, or as if curled by the wind; and in the conception of the subject itself, a harsher character than can be ascribed to the Phidian School.—Vide Muller's *Ancient Art and its Remains.*

processes named under their respective headings, are all included in the general term.

It is a curious fact, that our own distinguished countryman, Wedgewood, communicated to the Royal Institution, in 1802, his account of experiments made by himself to copy paintings on glass, and make profiles by the agency of light on nitrate of silver; experiments in which he was assisted by Sir H. Davy. They succeeded in obtaining images, but could not fix them; to use their own words, "nothing but a method of preventing the unshaded parts of the delineation from being coloured by exposure to the day was wanting to render this process as useful as it is elegant." Various experiments on the power of light and its chemical effects were made after this period, but no progress in defining and fixing a picture by its action until 1814; when M. Niepce, of Chalons-sur-Saone, occupied himself in the study, which he continued alone for ten years, when he became acquainted with M. Daguerre, who had been also endeavouring to fix the images obtained by the camera. The two philosophers mutually investigated the subject, and the result was the new art, which has already produced such extraordinary results; particularly through the accumulated investigations of European students, among the principal of whom is Mr. H. Fox Talbot.

There are two processes in photography. 1. The production of a negative picture, in which the lights and shadows are reversed. 2. The production of a positive picture, in which the former inversion is corrected. This latter image has the appearance of a highly finished drawing, and may be obtained in unlimited numbers from the negative impression. A negative picture may be taken either upon paper or glass; and it is to this point that all the efforts of skill are now directed.

The negative paper may be prepared in the English or French method, with the aid of albumen, or by previously waxing it. The albuminous process, with Turner's paper, gives much beauty of detail, and is well adapted for copying sculpture or architectural subjects; but the latter method is the most striking improvement, as it allows the paper to be kept for several days after being rendered sensitive to light. This is a remarkable fact. A tourist may simply stock his portfolio with sensitive paper, and, without the encumbrance of drugs and dishes, secure his views, and afterwards develop them at the close of some days' travel.

It is, however, in the processes on glass that the greatest advances have been made —so great, in fact, that it is generally believed that in this branch of the infant art we may confidently expect the most important results of which it is capable.

Photographs on glass were first taken by M. Niepce, by the aid of albumen, which formed a coating for the reception of the chemical substances employed. In practice it has been found most difficult to spread the albumen smoothly on the glass; but at present this is easily accomplished by a small apparatus for keeping the plate in motion; or, better still, by a steam-bath. The albuminous process is, however, tardy, and not applicable to portraits, and is generally superseded by the use of collodion, which makes a varnish on the glass, and is so sensitive to light, that a really good portrait may be taken with it in two or three seconds.* The collodion pictures offer this peculiarity—when partially developed, an exquisite positive picture is found to exist on the glass, and is very visible if the plate be backed by a piece of black cloth.

In a necessarily brief notice, like the present one, of an Art which has occupied the attention of so many talented students with such varied results—all of which tend to show that the Art may yet be considered as only in its infancy—it is manifestly impossible to speak of every point of in-

* Mr. Talbot obtained, at the Royal Institution, the image of a printed paper made to revolve upon a wheel, and lighted up, during the fraction of a second, by a powerful electrical discharge

terest connected with it.* It is daily perfecting its manipulation; and one of the most recent discoveries is that which enables an engraved plate to be produced by its agency, and which has been thus described by the inventor, Mr. H. Fox Talbot:

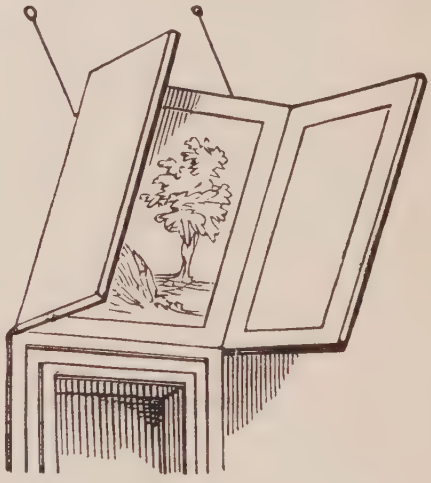
A steel plate, not too highly polished, is covered by a film of isinglass and bichromate of potash, in equal parts; it is then placed in the camera, and the object brought into close contact with its surface. After a few minutes, this object, whether a piece of lace or a leaf, is removed, and the surface is found to be impressed with a yellow image of the object on a brown ground.† Immersion in water dissolves all the bichromate and most of the gelatine from every part of the surface not covered by the object to be engraved. The photographic part of the operation being thus completed, a corrosive liquid is applied to the surface, which consists of bichloride of platinum, weakened by one-fourth of water. This is spread in a thin layer on the plate, with a camel's-hair pencil, until the white photographic image is entirely blackened, and the surface sufficiently corroded. The plate is then dried with blotting-paper, and washed with salt water, to remove all traces of the etching liquid, and the film of gelatine being removed with a wet sponge, the etching is ready for printing.

PHYLACTERY. (*Gr.*) A charm worn about the person. The ancient Jews were particularly addicted to its use.

PHYTOGRAPHY. (*Gr.*) A descriptive term applied to a mode of obtaining upon metal plates impressions of plants, mosses, grasses, and flowers, which may be afterwards used to print embossed representations from, which, when coloured, entirely and faithfully depict such objects, at a very small cost. It is performed by placing the objects themselves between soft, metal plates, and passing them through the rolling-press, by which means the most delicate lace may form a matrix.

PIAZZA. (*Ital.*) An open area surrounded by houses, their upper stories being generally supported by pillars, forming a vaulted promenade beneath; hence the term is sometimes applied to such archways solely.

PICTURE. A painted representation of any natural action or scene. Portable pictures were in use from a very early



period, as may be seen in our engraving from one delineated in a Pompeian painting, and which has folding leaves to protect it.

PICTURE-FRAME. In the old time, pictures were frequently painted on panels, of which the frame formed a part. (See PANEL.) But in other instances the frame was always designed to suit the subject of the picture. With the increase of pictures and prints, frames have been made by the dozen; and the only qualification now required is, that they fit the pictures. But, properly, a frame should be scrupulously designed to suit, and not interfere with the picture it encloses. Many frames do most seriously injure the effect of fine works. The old Italian picture-frames are models of taste and propriety.

PICTURESQUE. That which comprises the materials for a good picture, consisting

* The fullest details may be found in Mr. R. Hunt's *Manual of Photography*.

† Where the object is not of a nature to be applied directly to the surface of the plate, a transparent photograph on glass or paper may be used.

of such objects as present a variety of colours, and an agreeable diversity of light and shade, and are found in what is called *romantic* scenery. The term is nearly equivalent to romantic, in contradistinction to the classical, severe, or plastic, and applies more to the *mode* of expression than to the *thing* represented; although this must contain the materials necessary to picturesque representation. Those masters who have excelled in the picturesque are Titian, in his landscapes, Domenichino, Claude Lorraine, G. Poussin, Salvator Rosa, Paul Brill, Wilson, and Turner.*

PIECE DE MAITRISE. (*Fr.*) A work done by an apprentice, to show his proficiency in the Art he has been taught. The old wood-carvers accustomed themselves to carry about with them a small carving, folded like a diptych, or preserved in a case, as a specimen of their ability.

PIER. That part of a bridge on which the arches rest. The square supports of an arch or other opening in a building.

PIETA. (*Ital.*) The name usually given to pictures of which the subject is the Dead Christ, attended by the Holy Virgin, or by sorrowing women or angels. The famous pieta, in the chapel of St. Maria della Febbre, in St. Peter's, at Rome, sculptured by Michael Angelo, represents the Dead Christ in the lap of the Virgin, who is seated at the foot of the cross.

PIETRA DURA. (*Ital.*) Ornamental work, executed in coloured stone, representing fruit, birds, &c., in relief, and generally used as a decoration for coffers, or the panels of cabinets. The finest specimen of work in *pietra dura* was made for the Grand Duke of Tuscany: this is a table about four feet in diameter, which occupied the labour of four men for three years; upon it is a garland of jasmine and purple grapes, so beautifully shaded, that they look like nature. A larger table, in Egyptian porphyry, with flowers and antique instruments in mosaic work, cost the Grand Duke, at his own manufactory, 100,000 francs.

PIETRE COMMESSE. (*Ital.*) A species of inlaying in precious stones, adopted for caskets, cabinets, &c., it was peculiar to Florence, where it was first introduced, in the commencement of the seventeenth century. The stones are cut into thin veneers, and the various pieces are sawn into shape by means of a fine wire stretched by a bow, aided by emery powder, and afterwards more exactly fitted at the lapidary's wheel. The materials are exclusively natural stones—as agates, jaspers, lapis-lazuli, &c.—the colours of which are made to serve the purpose of delineating birds, flowers, fruit, leaves, &c. It was employed to decorate the walls of sumptuous edifices. Those of the Chapel of the Medici, attached to St. Lorenzo, are of this precious material. A royal manufactory of this work is still kept up in Florence, the finest productions of which are chiefly devoted to the completion of the decoration of this chapel, and to serve as presents to royal or distinguished persons.

PIGMENTS, Paints, Colours. The coloured materials used in painting. They are partly artificial and partly natural productions, derived from the three kingdoms of nature, but chiefly from the mineral; and even when of animal or vegetable origin, they are always united with a mineral substance, an earth or an oxide, because in themselves they have no *body*, acquiring it only by union with a mineral. The materials are prepared for the painter's use by various processes, such as grinding, washing, or burning; and applied by dilution with some liquid, which evaporates or dries up, leaving the pigment on the surface of the canvas, &c., without change. For this purpose various fluids are employed; and the difference of the material used, with the method of employing it,

* "The picturesque in Art answers to the romantic in poetry; both stand opposed to the classic or formal school; both may be defined as the triumph of Nature over Art, luxuriating in the decay, not of her elemental and everlasting beauty, but of the bonds by which she had been enthralled by man. It is only in ruin that a building of pure architecture, whether Greek or Gothic, becomes picturesque."—Lord Lindsay's *History of Christian Art*, vol. iii.

have given rise to the modes of painting in WATER-COLOURS, FRESCO, DISTEMPER, and OIL-COLOURS. Pigments may be arranged into two classes—*opaque* and *transparent;* the first are those which have great *body*, and which, when laid upon paper, wood, &c., cover the surface so completely as to efface any other pigment which may have been previously applied; the transparent pigments are those which leave the ground upon which they are applied visible through them, and so produce a colour compounded of the two. Thus, a transparent yellow over blue produces green, red over a green produces *black* or *grey*. Advantage is taken of this result in GLAZING.*

PIGS. The legend that St. Anthony lived for twenty years in the woods, with no other company than the wild swine, with whom he fed, has induced artists to represent him in company with his favourites; and no other saint is thus distinguished.

PIKE. A military defence, much used by foot-soldiers, consisting of a narrow, elongated lance-head fixed to a pole, or a simple spike of metal; the end of the staff had also a spike for insertion in the ground, thus allowing a musketeer to keep off the approach of cavalry, while he attended to his other arms.

PILASTER. The square column generally attached to a wall, as an ornamental support to an arch, &c., and seldom projecting much in advance of the face of it.

PILE. An heraldic term for an honourable ordinary. In shape it resembles a pointed wedge, and may be seen in the cut illustrative of the word QUARTERING, in the first and fourth quarters of which shield is a pile *gules*, charged with three lions of England, between six fleurs-de-lis *azure* on a field *or;* it being an augmentation to the arms of Jane Seymour, granted by her husband, King Henry VIII.

The funeral pile of the ancients was a pyramidal structure of wood, upon which the body of the deceased was placed to be burnt, together with ungents and spices, pitch and rosin. The term is also applied to the arrow used by the mediæval archers which had a small knob on the shaft, a little below the head, to prevent its going too far into a body, and was used in killing beasts of chase. Its name was derived from the Latin *pila*, a ball, in allusion to the knob, by which it was distinguished from other arrows.

PILENTUM. (*Lat.*) A triumphal or state carriage used by empresses of Rome, vestal virgins, and matrons of distinction, on great occasions. It was frequently richly decorated, and had a canopy supported by pillars, beneath which the rider was seated.*

PILEOLUS. (*Lat.*) A very shallow, brimless skullcap, only covering the crown of the head, worn chiefly by the poorer rustics of antiquity. It is the diminutive of the *pileus*.

PILEUS, PILEUM. A *felt* cap, or any piece of felt. The skullcap worn by men, varying in form but retaining the characteristics of a round, brimless cap. One of the most frequent occurrence in ancient Art, is the Phrygian bonnet, of a conical form, bent downwards and forwards, and which, among the Romans, became the emblem of Liberty. Caps of different kinds were in ancient Art used symbolically to indicate the occupation of the wearer.†

PILGRIM. The costume of a pilgrim, with staff, wallet, and escallop-shell, is that adopted for representations of St. James the Great (usually termed St. James of Compostella). The pilgrim's staff alone

* See Hundertpfund's *Art of Painting restored to its Simplest and Surest Principles.*

* See cut to CARPENTUM, which it resembled in general structure, but was not closed in like that, but open on all sides; the *pilentum* displaying, the *carpentum* concealing the rider.

† Our cut is copied from an antique among the Townley Marbles.

is carried by St. Roch, St. Louis, St. Sebaldus, and others remarkable for visiting shrines.

PILLAR. A circular, square, polygonal, or other shaped shaft, used as the support of an arch, pediment, &c.

PILUM. (*Lat.*) The pike carried by the Roman infantry. It was shod with iron, and chiefly used as a missile.*

PINACOTHECA. (*Gr.*) A picture gallery. Among the Romans, in the time of Augustus, the PINACOTHECA became one of the ordinary apartments of a complete mansion; and Vitruvius gives directions that it should be of ample size, and face the north, in order that the light might be equable, and not too strong.

PINCERS are the emblems of Sts. Lucy, Apollonia, Agatha, Pelagius, Macra, and Galmier.

PINCHBECK. An alloy of copper and zinc, in nearly equal parts, employed for cheap ornamental jewellery and inlaid work, marqueterie, &c.

PINKS, STIL DE GRAIN (*Fr.*) A class of pigments of a yellow or greenish-yellow colour, prepared by precipitating vegetable juices on a white earth, such as chalk, alumina, &c. They are Italian pink, brown pink, rose pink, and Dutch pink; they are useful only in water-colours.

PINNACE. A small vessel with one sail, and usually managed by eight oars.

PINNACLE. (*Fr.*) A small pointed tower, or a spiral ornament on the tops of gables, turrets, buttresses, or roofs. Thus the FINIAL, engraved p. 190, may be received as an illustration of the crowning point of such erections.

PIQUÉ. (*Fr.*) Pricked or dotted; having inlaid work in the form of small ornaments in metal.

PISCINA. (*Ital.*) A large water-basin, in an open, public place, in which the Roman youth learned to swim. The stone basin used in the Catholic church-service to receive the water after it has been used by the priest in washing the chalice, subsequent to the celebration of mass. It was supplied with a drain-pipe, to carry the water out of the church, and usually constructed in the wall, close beside the high altar, near the sedilia. It takes the form of a canopied niche, and is generally richly decorated with foliage and emblematic carving; the outer apertures of the drain-pipes sometimes took the form of gargoyles.

PISTOL. A small firearm, first introduced from Italy, in the year 1521. It underwent many changes, and bore a great variety of names. (See DAG, &c.)

PISTRIS, PISTRIX, PRISTIS, PRISTRIX. A sea-monster, which, according to Aratus, was sent to devour Andromeda. *In Ancient Art*, it was always represented with these characteristic features—the head of a dragon, the neck and breast of a beast, with fins in the place of fore-legs, and the tail and body of a fish. The form was generally adopted by the early Christians in representations of the whale which swallowed Jonah.*

PITHOS. (*Gr.*) A large jar used by the nations of antiquity to keep a stock of

wine or oil in, and still retained in the south of Europe for the same use. It resembled the *calpis* or *hydria*, but had a somewhat wider mouth, and was less portable; it was sometimes so enormously large, that it rivalled the modern beer-vat. Winckel-

* See cut, p. 43.

* See Rich's *Companion to the Latin Dictionary*.

mann has engraved a copy of a curious bas-relief, discovered in the Villa Albani, which represents the celebrated interview between Alexander the Great and Diogenes, in which the philosopher inhabits a discarded pithos of ample dimensions; the fracture on the side being carefully riveted. A copy of this portion of the sculpture is given, as a singular example of the capacity sometimes conceded to the pithos.

PIX. (See also CIBORIUM.) The small casket or vessel used to contain the consecrated wafer in the Catholic church, or the bread which had yet to be consecrated. The term is derived from the Greek πυξις, *a box*, which form it takes, and is generally a circular, covered casket, sometimes with a handle attached, as in the example here engraved, which represents one made in the twelfth century, and richly enamelled. In more modern times, it was raised on a foot, like the MONSTRANCE; and at other times took the form of a DOVE, and was suspended over the altar, as a decorative adjunct.*

PLACCATE. (*Fr.*) *In Armour*, a metal plate placed in front of the shoulder; but when the shoulder was wholly covered with this second defence, it became a PAULDRON.

PLAN. A drawing exhibiting the general form and arrangement of a building, but not its architectural appearance.

PLANETA. A garment worn by priests. (See DALMATIC.)

PLAQUE. (*Fr.*) A flat plate of metal, upon which enamels are painted; hence the word is applied to designate the small enamels themselves, done at Limoges, in the fifteenth century. A similar flat piece of china, used for decorative purposes, and upon which pictures were painted, is also termed a plaque, as well as the shell used to guard a sword-hilt.

PLASTER OF PARIS. The sulphate of lime. A useful powder, which obtained its name from being originally made from a species of gypsum obtained from Montmartre, in the environs of Paris. It absorbs moisture rapidly, and is liable to injury by exposure to the air. It is now extensively employed in making casts of statuary and *bassi-relievi;* and the facility and cheapness of such productions have done much to extend the knowledge of Art.*

PLASTIC, FORMATIVE, PLASTIC ART. The imitative Arts are two—the GRAPHIC and the PLASTIC. While the former (DESIGN) produces by means of light and shade and colour the appearance of bodies on a surface, the latter (SCULPTURE, or the PLASTIC ART) places bodily before us the organic forms themselves in their highest perfection, ensuring its triumph in that of man. The difference of material often makes changes of form necessary, in order to obtain a similar expression. It must always represent completely and roundly, and leave nothing undefined; a certain restrictedness belongs to its character, but on the other hand great clearness. It is in its nature more directed to the quiescent, or the fixed; painting, more to the transient. Sculpture is therefore better adapted for the representation of character; painting, for expression. Sculpture is always bound to a strict regularity—to a simple law of beauty. Painting may enter on a greater apparent disturbance in detail, because it has richer means of again neutralising it in the whole. The *bas-relief*, whose laws are difficult to determine, hovers between both arts; antiquity treated it rather in a plastic manner, and modern times, in which painting predominates, treat it as often pictorially.

* See cut, p. 156.

* See GYPSUM for a notice of its ancient use, and ALABASTER.

PLASTRON-DE-FER. (*Fr.*) An iron breast-plate, worn beneath the knight's hauberk as an additional protection, as well as to prevent the friction or pressure of the ringed mail.

PLATE, PLATES. *In Engraving*, the impressions on paper from an engraved copper or steel plate are called plates—*copper plates*, *steel plates*. The word, however, is generally used to describe any representation obtained from a flat surface; and though applied to lithograph impressions, it is simply from the want of any other acknowledged term. Impressions from woodcuts are sometimes preposterously termed *plates*, which is as absurd as it would be to describe plates as *copper-cuts;* yet both these mistakes are occasionally committed, from a want of reflection. Plates are properly so called because the impression is obtained from a plate, and cuts because they are impressed from woodcuts.

PLATE-ARMOUR. Armour consisting entirely of plates of metal, which became general in the fifteenth century. (See ARMOUR, p. 44.)

PLATE-PAPER. A heavy, spongy paper, manufactured expressly for printing from engraved plates. It receives the most delicate lines freely, and takes the impression of printer's ink readily; but ordinary writing ink will run and blot its surface. It is wetted for printing upon, and holds considerable moisture when used by the printer; but its passage through the press gives it greater density.

PLATE-PRINTING. (See COPPER-PLATE PRINTING.)

PLATINA YELLOW. A pigment of a pale yellow colour is sold under this name, and another very nearly approaching the *cadmium yellow*. They are compounds of an oxide of platinum and earth.

PLECTRUM. A piece of metal, wood, or ivory, with which the chords of a stringed instrument were struck, as is shown in the cut to CITHARA.

PLINTH. The lower projecting base of a column, pedestal, or wall.

PLUMBAGO, GRAPHITE, BLACK LEAD. A carburet of iron, used in what are known as *black-lead pencils*.

PLUME. A bunch of feathers for a decorative purpose.

PNYX. (*Gr.*) The place of general assembly of the Athenian people, who were celebrated for their love of "news" and gossip. It was constructed on the slope near the Areopagus, and commanded a view of the principal buildings of Athens, and the sea beyond.

POCULUM. (*Lat.*) A bowl-shaped drinking-cup.

PODIUM. (*Lat.*) A low wall, generally with a plinth and cornice, placed in front of a building. A projecting basement round the interior of a building as a shelf or seat; and round the exterior for ornamental adjuncts, such as statues, vases, &c. Sometimes it was surmounted by rails, and used as the basement for the columns of a portico.

POINTEL. The writing implement for the tablets of the middle ages, in form resembling the GRAPHIUM of antiquity.

POINT OF SIGHT. *In Perspective*, the *principal vanishing point*, because all horizontal objects that are parallel to the middle visual ray will vanish in that point.

POINTS. Metal tags of an ornamental kind, affixed to the ends of the ribands used for tying the different articles of dress upon the person in the fifteenth and sixteenth centuries. They occupied the place of the modern button.*

POITRINE. (*Fr.*) The breast-plate of a knight; also the overlapping scales or sheets of metal which covered the breast of a war-horse.

POKAL. (*Ger.*) A tall drinking-cup. The term is probably derived from the Latin *poculum*.

POKER-PICTURES. Imitations of pictures, or rather of bister-washed drawings, executed by singeing the surface of white wood with a heated poker, such as used in Italian irons. By thus charring it to dif-

* See cut to AIGLET.

ferent degrees of intensity, the various tints of a drawing are imitated. It was extensively patronised in the last century.

POLE-AXE. A military weapon, which combined a hatchet, pike, and serrated hammer, and was much used by horse-soldiery in the fifteenth century.

POLEYNS. (*Fr.*) Another term for GENOUILLIÈRES. (See that word.)

POLYCHROMY. (*Gr.*) The art of colouring statuary, to imitate nature; or particular buildings, in harmonious prismatic or compound tints. Both arts were practised by the nations of antiquity to a considerable extent, and from a very early period. The earliest Greek statues show traces of colour, and the walls of Pompeii attest the taste and beauty of internal decoration among the ancients. Externally, their public buildings and temples were richly decorated with colour, and that coldness and monotony we now find in their architecture nullified to a great degree by the process. In the same manner, the cathedrals, churches, and public buildings of the middle ages received the aid of the painter, who destroyed that flat and unmeaning whiteness we now constantly see, by the aid of pictured scenes or delicate colouring, which made the edifice as important in its pictorial as in its sculptural effects.

POLYSTYLE. (*Gr.*) A temple or court, surrounded by several rows of columns, as in Moorish architecture.

POMANDER. (*Fr.*) A small ornamental box containing perfumes, worn at the end of the ladies' chain-girdles in the sixteenth century.

PONTIFF. The most illustrious of the priests of ancient Rome. To them was entrusted the chief ceremonies of their religion, and they were not responsible to any human authority; the head of the order being termed *Pontifex Maximus*. The Pope now assumes that title.

POPE. The first person of the Trinity was sometimes represented by the later mediæval artists in the full pontificals of the Pope. (See cut to ROOD.) St. Clement is also represented in the same costume, with an anchor in his left hand; so is St. Cornelius, who carries a horn; St. Fabian, over whose head a dove hovers; St. Gregory, who carries the dove on his shoulder; St. Peter, the apostle, who bears keys; and St. Silvester, who has a dragon seated near him.

POPPY-HEAD. A generic term, applied to the groups of foliage, or other ornaments, placed on the summits of bench-ends, desks, and other clerical wood-work, in the middle ages; as in the example here engraved, from a bench in Christ Church Chapel, Oxford.

POPPY OIL. One of the three fixed oils used in painting. It does not appear to possess any qualities which can recommend it to be preferred to LINSEED OIL.

PORCELAIN. A fine species of transparent earthenware, the chief component part of which is silex. It was made at a very early period in China, and believed to have reached its perfection there about A.D. 1000. Marco Polo describes its manufacture in the fourteenth century, but it was not generally introduced to Europe until the Portuguese traders, having doubled the Cape of Good Hope, commenced trading with China at the beginning of the sixteenth century. The name given to this pottery by the Portuguese traders was *porcellana*—a term which literally signifies "little pig," and had been originally given to the cowrie-shells, from the similarity of their shape to the back of a little pig; hence, "when they first saw this admirable pottery—the inside of which had a glossy, beautiful white colour—they bestowed upon it the same name, either because they thought it would give their countrymen an idea of its beauty, or possibly from a persuasion that it might be made of such shells, or of some composition which resembled them." *

* Marryatt's *History of Pottery and Porcelain*.

PORCH. A covered doorway, generally seen to most advantage in church buildings, where it is sometimes ornamentally constructed, and furnished with seats withinside, for the accommodation of such early worshippers as arrive before service. It is sometimes so large as to take the form of a small chapel attached to the church, having a room above the entry, used by the resident sexton, or to preserve muniments.* Such porches are sometimes fitted up as small chapels, and richly decorated. They are then termed GALILEES.

PORNOGRAPHY. (*Gr.*) Licentious painting, employed to decorate the walls of rooms sacred to bacchanalian orgies, and of which examples exist in Pompeii.

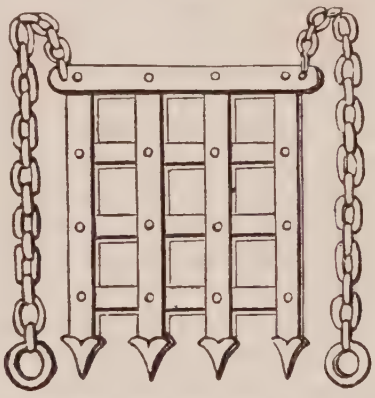
PORPHYRY. (*Gr.*) A dark-coloured compound mineral or rock, primarily composed of hornstone. It has a ground of a fine red colour, passing into purple, black, or green, with white crystals of felspar in it. It was much used by the statuaries of ancient Egypt, who obtained it in their own country in great abundance. It was also used by them for *columns*, *sarcophagi*, &c. It is capable of receiving and retaining a high polish, and excels all other marbles in hardness. The Greeks and Romans rarely used it for statues, but employed it abundantly for pillars and walls of apartments, and occasionally for the draperies of figures executed in coloured marbles.

PORPORINO. A composition of quicksilver, tin, and sulphur, which produced a yellow metallic powder, that was employed instead of gold by the mediæval artists when they wished to economise.

PORT-CRAYON. (*Fr.*) An implement of brass or steel for holding the chalk or crayon in sketching, to give ease and firmness to the touch, as well as to protect the fingers from the soil of black chalks. It

possesses a single, or generally a double clip, wide enough to admit the crayon, a loose ring being drawn up tightly over it to secure it firmly.

PORTCULLIS. (*Lat.*, a corruption of *porta clausa.*) A defence for the gate of a castle or town, consisting of heavy cross-bars of wood or metal, the lowermost parts of the perpendiculars being pointed like a javelin; it was raised or lowered by



means of rings and a chain, and was generally placed at a short distance behind the outer-gate of a fortification, so that double difficulty should beset a besieger who attempted to force an entrance. From the Norman period to the most recent castle-building, a portcullis has been provided to the grand gate, and a grooved space constructed in the stonework for its free movement; when it is raised to the story over the gate, a space is also left in the thickness of the wall for its reception. The portcullis was the most favourite badge of the house of Tudor, and the mode in which it was displayed may be seen in our cut, and will enable the reader to fully comprehend its structure.

PORTFOLIO. A portable case for holding engravings, &c.

* At St. Mary's, Redcliffe, Bristol, is a very fine porch of this kind, with the ancient boxes still remaining, which at one time contained various grants and papers connected with the church and its privileges. It was here that the unfortunate boy-poet, Chatterton, passed his early days, and by such study laid the foundation of his famous pseudo-antique rhymes, which for a long time deceived the world, and divided opinion as to their genuineness. Though now acknowledged fabrications, they are still more wonderful as the productions of a boy under fourteen years of age.

PORTICO. (*Ital.*) A covered way. The philosopher Zeno kept his school in a portico, from whence he and his scholars were called stoics, from the Greek στοα, a porch. Porticoes were sometimes very sumptuous, and their walls decorated with paintings. The LESCHE of the Temple of Apollo, at Delphi, was of this kind.* The ancients wisely made provision for such ambulatories in bad weather, or when the sun became too powerful. In Rome, they served for various uses, as well as for exercise; the rarer classes of fancy merchandise being occasionally exposed for sale in them. One of the most celebrated was that erected by Augustus, in honour of his sister Octavia, which formed a parallelogram, composed of a double row of 270 Corinthian columns of white marble, which was adorned with statues and paintings, and enclosed two temples and a library for students. Porticoes, forming galleries of sculpture and painting, were much in vogue with the Roman patricians; and Nero had three such in one of his palaces, each being 300 paces in length.

PORTRAIT. The resemblance of a person, traced with a pencil, crayon, or burin. If it is a *sculptured* image or effigy, it is termed a BUST or STATUE.†

PORTRAIT PAINTING. The embodying individual features with scrupulously correct identity. One of the principal branches of Art—that which gives value to historical painting. Giotto, according to Vasari, was the first of the moderns who successfully attempted the Art.‡ Many portraits, like those of Holbein, mark distinctly the period at which they were taken, the costume and accessories being most minutely and laboriously finished. Many of Leonardo's portraits are treated on similar principles, aiming only at correctness in the outline of the features, and minuteness in details. Titian aimed at exact fidelity to nature, combined with picturesque attitudes and situations. What we most value in a portrait is not a lofty and romantic impersonation, but rather such a correctness in delineating the natural features as marks its identity, and secures immediate recognition. Passing emotions, being from their very nature evanescent in the highest degree, necessarily produce indistinctness, and will be studiously avoided by every painter who strives to give a close imitation of nature.*

POSTERN. The small private gate of a town, castle, or building, usually constructed only for the admission of a single person. When large folding-doors were used, and no postern constructed, it was customary to make a smaller postern door in the lower parts of one leaf or valve of the great door; these were generally so small that no person could enter them without stooping considerably, and raising the foot also over the wooden bar at bottom: a precaution adopted in the dangerous times of the middle ages, to prevent the sudden surprise of a castle or town; as the incursionists, thus stooping one at a time, might be easily decapitated by the soldiers on guard, the wicket closed, and the place alarmed.

POTTER'S CLAY. This material, when mixed up with linseed oil, has been used as a GROUND in painting.†

POTTERY. This term is applied to all ware which is distinguished from porcelain by being opaque, and not translucid; but as the history of both arts is so intimately blended and naturally result from each other, we shall, by noticing their general history together, be enabled to prevent much confusion in our narrative. This manufacture has been intimately connected with the Fine Arts

* See page 268.

† Portraits are usually painted of the following sizes:—Bishop's whole-length, 8 ft. 10 in. by 5 ft. 10 in.; whole-length, 7 ft. 10 in. by 4 ft. 10 in. Bishop's half-length, 4 ft. 8 in. by 3 ft. 8 in.; half-length, 4 ft. 2 in. by 3 ft. 4 in.; small half-length, 3 ft. 8 in. by 2 ft. 10 in. Kit-Cat, 36 in. by 28 in. Three-quarter size, 30 in. by 25 in. Head-size, 24 in. by 20 in.

‡ The earliest portrait on record is that of Polygnotus, painted by him about 400 B.C.

* Vide Schlegel's *Æsthetic Letters.*

† See page 119 for an analysis of this clay.

from its very earliest history, inasmuch as the forms are indicative of the governing principle of beauty in all nature, and are reducible to true geometric principles as applied to her works. Of all the industrial arts there is, perhaps, not one which can rival the Fictile Art in the harmonious combination of utility and beauty. Pottery, however viewed, is full of interest to the inquirer: the economist perceives that it bestows pecuniary value upon the dust which we tread beneath our feet; the chemist looks to it for the phenomena and results of heat in determining and fixing metallic colours, and for the many problems connected with vitrification and semi-vitrification; the historian finds antique vases to be among the best tests of the amount of civilization possessed by ancient races; and the ethnologist, by comparing the style of the fictile productions of various races, may reasonably hope to detect some of those delicate resemblances which afford a clue to discovering the parentage and affiliation of nations. The economic view of the Fictile Art is obviously the most important; but it would not be just to ourselves or to our readers, were we wholly to lose sight of the many other considerations suggested to us by Ceramic productions: an exclusively utilitarian view, like everything else exclusive, derives weakness instead of strength from isolation.

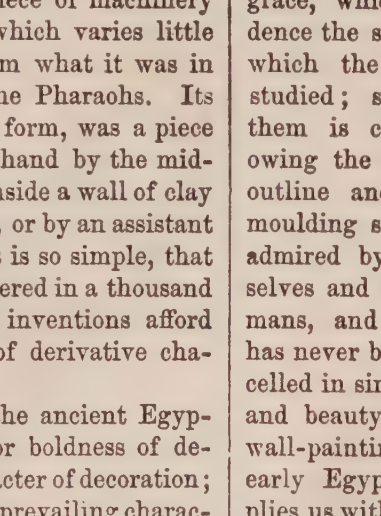
Porcelain and glass exhibit the most marked triumph of scientific industry over the original worthlessness of the materials on which that industry is exercised. The change wrought in clay, sand, and flint, by the Ceramic and vitrifying processes, is hardly less wondrous than that which the alchymists hoped to effect by the transmutation of metals; and yet these arts are of such remote antiquity, that their origin is lost in the night of time. Countless theories have been hazarded, and hundreds of volumes written respecting the discoveries of pottery and glass: but it is only when we stand in the midst of a collection presenting these arts in the various stages of their progress, such as the Historical Museum of Fictile Productions at Sèvres, that an analysis of known stages and gradations affords a basis for a sound theory respecting those early steps of advance, concerning which we can obtain little information in a definite form, and for which we must, to a great extent, rely on conjectural evidence.

The exercise of plastic art in soft clay must belong to the very infancy of mankind; it would be naturally suggested by the impressions made by the feet or hands in the soil, when moistened by a shower of rain. This conjecture is corroborated by our finding that the earliest fictile establishments were placed in the neighbourhood of rivers, more or less subject to periodical inundations: the Babylonians, the Egyptians, and the Etrurians became potters from their vicinity to the Euphrates, the Nile, and the rivers of Northern Italy. The discovery that the forms given to the moist clay might be rendered permanent by heat and pressure, was indicated by Nature herself, whenever an inundation occurred, and the soil became hardest where footprints had fallen. From the observation of this natural fact to its artificial imitation was a simple step; it was only necessary to press the clay more regularly, and to expose it to the direct action of the solar heat. As population spread into the more temperate and colder zones, it was an obvious suggestion, that the diminished action of the sun should be compensated by the artificial heat of fire, and we deem it very probable, that the phenomena of vitrifaction were observed, and consequently something like glass discovered, in many different localities, quite independent of each other, as an imperfect glass was always liable to be produced from overburning the clays. The type of the early and rude productions of Fictile Art was the shell of a nut, or the rind of some of the pumpkin tribe; and this to such an extent, that those acquainted with the vegetable productions of different

countries, are generally able at a glance to identify their productions in pottery.

The earliest known piece of machinery is the potter's wheel, which varies little in the present day from what it was in the age of Moses and the Pharaohs. Its oldest and most simple form, was a piece of wood grasped in the hand by the middle, and turned round inside a wall of clay built by the other hand, or by an assistant workman. The process is so simple, that it may have been discovered in a thousand different places; such inventions afford no evidence whatever of derivative character.

The early works of the ancient Egyptians are remarkable for boldness of design, and a positive character of decoration; which, however, are the prevailing characteristics of the earliest ornamental works of most nations. Even the Greeks, in the infancy of their art, may be considered as somewhat on a par with the South-Sea Islanders when visited by Cook—the same barbaric love of bold decoration is evinced in the contrast of strong colours, or very peculiar and well-marked designs, such as the chevron and meander, abound. The Egyptian potters have left behind them many examples of their skill, which now enrich our museums, and they are generally remarkable for a simplicity an grace, which evidence the school in which the Greeks studied; since to them is certainly owing the flowing outline and ovolo moulding so much admired by themselves and the Romans, and which has never been excelled in simplicity and beauty. The wall-painting of early Egypt supplies us with a vast fund of information on the manners and modes of life pursued by that ancient nation; and the potter's art has been delineated in its various stages by the hands of the antique artists* who once lived on the banks of the Nile. In these paintings we frequently find representations of the vessels ordinarily used at the table, of which we have no other examples. Of these we engrave two specimens, selected from the paintings at Thebes. In Fig. 1



1. 2. 3.

we can trace the origin of the meander and guilloche. Fig. 2 possesses the first germ of the graceful outline, afterwards adopted and improved by the Greeks, as we see it in Fig. 3, which is here placed beside them to exhibit the marked superiority they evince in the true knowledge of the applicability of geometric form. The bulls' heads upon Fig. 2, may find an analogy in those adopted by the Greeks for the decoration of the frieze of their temples.† In one instance it represented the sacred bull Apis; in the other, those which were sacrificed to the gods.

The jug here engraved, from the great

* These curious paintings have been engraved in the great Italian work by Professor Rosellini, and also by Wilkinson in his *Manners and Customs of the Ancient Egyptians*

† See cut to BUCRANIA.

work on Ceramic Manufacture, by M. Brogniart, is by that writer thought to be anterior to the Etrurian age; the colour

is an imperfect black, but is well brought out by mechanical polishing. The ornaments are engraved with some sharp-pointed instrument, and, although not coloured, are both spirited and distinct. The trifoliated lip is excellently adapted for pouring, and the handle is bolder in design than ordinary, forming a graceful sweep, and being part of the entire design, into the prevailing curve of which it gracefully flows.

The Etruscans, improving on the Egyptians as the Greeks afterwards improved on them, produced forms of the most elegant kind. The principal type, and one that marks considerable progress, is the female bust, with sometimes an attempt to preserve its character as symbolic of abundance and fecundity. This graceful type is rudest amongst the Egyptians, most severe with the Etrurians, and carried to what may be very frequently deemed a voluptuous excess by the Greeks. It is, however, not always properly applicable to the uses to which a vessel is devoted; and the student who would blindly follow even "classic" authorities, would occasionally find that he had erred in judgment. Thus the cyathus here engraved, from an ori-

ginal in the Sèvres Museum of Ceramic Art, exhibits a striking instance of barbaric decoration in the human eye, brought into immediate juxta-position with a full-length figure, and surrounded by wreaths of foliage. This is a good example, however, of the showy character of the early Etruscan pottery. Dull red (the colour of the clay) and black were the only colours at the designer's disposal; and it is sometimes surprising how admirably he has obtained a strong, yet subdued effect, by such simple materials. An opaque white and yellow was afterwards added, and with these he was enabled to delineate, in the most spirited manner, scenes from sacred and profane history. In early Etruscan vases the outlines of the figures are scratched on the surface, the figures of men painted red in flesh-colour, women cream coloured, with outlines in strong black.*

With these simple means at command, the Etruscan potter produced works cherished by the refined scholar for the beauty and truth of their classic delineations, and prized by the artist for their elegance of form. Of such character is the *cantharus* here engraved, and which

* For an illustration we may here refer to our cut to the word LECYTHUS.

is also a good example of the brilliancy of effect produced by the black colour of the ware, forming an excellent foil to the figures painted upon it. Sometimes the

ornamental leaves and other patterns are executed with so much regularity, that they appear to have been effected by some mode of stencilling. The fluted goblet (*crateriscus*) here engraved is an example;

for the vine-leaves decorating the upper portion are more perfect in resemblance to each other, than ordinary manipulation would seem to allow them to be. In this vase, however, we can again trace the ancient Egyptian prototype; and we engrave, for the sake of comparison, a golden vase from a Theban painting, which is ribbed in the same way, and possesses a similar contour; it is also remarkable for the involuted scroll, to which the name of *Greek* has been applied as a distinctive

appellation, although it is really the design of these fathers of early Art.

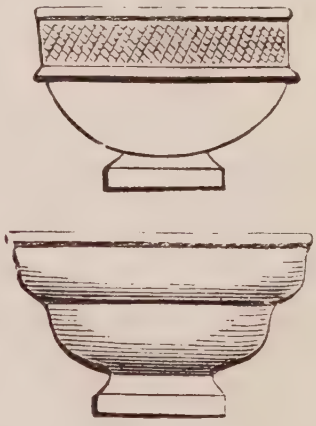
It will be impossible here to detail the various improvements in Ceramic Art made by the Greeks, under whose auspices it achieved its highest eminence. It may be sufficient to note that their productions are not only beautiful in form, but equally so in painting; and to them we owe some of the most exquisite delineations of mythologic and historic scenes, while for costume and design they are a mine of study.* It may, perhaps, be well to add some specimens of the grace which characterises those performances, and for this purpose we select two examples. That in front is now in the Soane Museum, and is one of the finest in existence, it is very rich in colour and elaborate in decoration. So varied is its outline, and so enriched, that it would not be easy to point out a more favourable specimen of the plastic art of a nation whose taste was unrivalled. The complicated design of this vase takes in an abundance of form—from the elegance of the female figure with its flowing dra-

* In the pages of this Dictionary, many of our examples of costume have been obtained from them. Hope's beautiful book on the *Costume of the Ancients* has been almost entirely illustrated from this source, while Englefield's collection is a worthy exponent of their general beauty.

pery, to the creeping tendrils of the plant: architecture is also made to aid the design by its solid regularity of line, its angularity being relieved by the scroll which fills each side. The flowing scroll on the

upper edge of the lip of this vase will be recognised as precisely similar to that upon the Egyptian example preceding it. The contour of the vase behind is an approach to the more rigid Roman form.

The Roman vessels were generally less slender and graceful than those of the Greeks; they partook more of the utilitarian spirit of the *Masters of the World;* still they were not without great merit, and the pages of this work contain many specimens of their taste and elegance.* Like the Greeks, they decorated the surfaces of their vessels with much elaborate display, and we refer to the cut of a CARCHESION, p. 98, as an example. Our engraving of the gladiatorial combats, p. 210, is copied from one of the bowls of red pottery generally called Samian, from a tradition that it was fabricated in the island of Samos, and thence disseminated over the civilised world. With the progress of the Roman conquests, other manufactories were established in Italy, Germany, and France,* for the supply of the various nations with whom the Romans traded, or the countries in which their rule was established; and a base kind of "Samian pottery" has been discovered in England, which serves to prove that it was imitated here; while the many examples we possess in our public and private museums of the finer kinds of ware imported by the Romans to this country, show that it was highly prized by them.† The ordinary drinking-cups of this ware are exhibited in our engraving,



which depicts two of the most common kind. The rim of one is decorated with an engine-turned pattern, a mode of embellishment very frequently adopted in such fictile wares.

When the Romans had established themselves firmly in England, many potteries were established; and a class of wares emanated from them, which may be known by certain peculiarities of texture, form, and decoration. Of these, the best defined are such as have a painted pattern raised

* Under the word VASE, the reader will find a complete list of the various kinds of vessels in general use by the Greeks and Romans; and by looking at any of the proper names for each vessel there given, he will find engravings and descriptions of them all.

* See cut, p. 189, for an engraving of a stamp for ornamenting such pottery, found in the South of France, in the *débris* of a potter's furnace.

† In London, and elsewhere, it is frequently found with broken portions rivetted together—a proof of the value attached to it.

on them by the mere *impasto* of the colour, generally a thick mass of yellowish white, and which occasionally produces a good,

bold effect, relieved as it is by the dark clay which forms the body of the vessel. The manufacture of this kind of pottery, during the Roman occupancy of this country, was very great. In the vicinity of Caistor, near Peterborough, kilns and the *débris* of pottery have been discovered, extending over a space of upwards of twenty miles; showing how extensively the trade was carried on in that district. The Upchurch Marshes, on the banks of the Medway, in Kent, are also completely covered for many miles with similar *débris;* and perfect vases are sometimes found by the fishermen. The clay of this neighbourhood is of a very fine, tenacious quality, exceedingly well fitted for this peculiar manufacture, which is generally

mud-coloured, or blackened by being baked in a "smother-kiln," and thus smoked to the required tint. The surface of the vessels was decorated with incised lines of a simple pattern, but productive of a good effect. We give two specimens of this ancient national manufacture of England.*

"In no department of the works of ancient and mediæval Art is there a stronger contrast than in those of the productions of the potter. The fictile vessels of the Etruscans, of the Greeks, and of the Romans, are remarkable for infinite variety of form and embellishment, among which it would be difficult to find an example altogether void of grace or beauty. In countless instances they bespeak the highest skill, and even genius; generally they are pleasing to the eye in their symmetry and chastity of ornament; seldom or never are they positively unsightly. But it is very different with mediæval pottery—it is void of beauty, taste, or sightliness. The links which in Britain and Gaul unite the Roman with the mediæval pottery are the Frankish and the Saxon. The earthen vessels which were found in the graves of these countries immediately subsequent to the Roman domination retain to a certain extent a Roman character, and they admit of being classified and arranged under the proper heads. But it is in the following centuries that the works of the potter disappear almost entirely, or, when discovered, are no longer to be indentified as the production of any certain period or country." † Such works were in fact deficient in artistic beauty, and were considered as mere utilities, to serve the rough purposes of the necessities of life, possessing no charm beyond this very limited one.

It is to China, with its wonderful con-

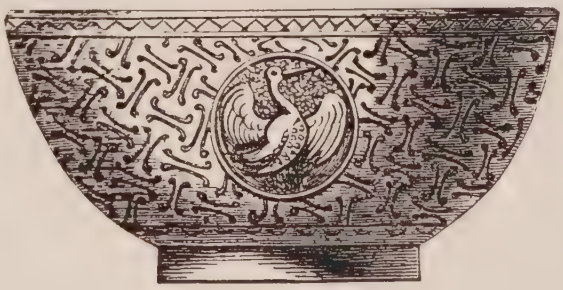
---

* See FICTILIA for remarks on this black clay.

† C. Roach Smith, in the introductory remarks to that portion of his catalogue of his own museum of London antiquities: where, however, he gives some curious examples of mediæval pottery, which, while they fully bear out his remarks, sufficiently indicate the quarter in which study should be directed to resuscitate our lost knowledge of this branch of Art.

servatism, that we must look for the resuscitation of the potter's art among the European nations, in imitation of that which they had practised so long. "The high antiquity of the art of making porcelain, and the high perfection to which it had arrived in China, many years before any specimens of it found their way into Europe, are well authenticated, although the period of its first manufacture is involved in great obscurity. From the researches of M. Stanislas Julien, it appears that porcelain was common in China in the time of the Emperor Han, B.C. 163. D'Entrecolles states that mention is made of it in the annals of Froulam, where it is stated, that 'since the second year of the reign of the Emperor Tam, or Te, of the house of Tam, A.D. 442, the porcelain manufacturers of this province have supplied it to no one but the emperor, who, for this purpose, sent two mandarins to inspect the workmen.' In A.D. 600, during the Soui dynasty, vases of porcelain were in common use; also during that of Thang, A.D. 618, vases were found in the ruins of palaces; but the art arrived at its greatest perfection in the year 1000. The porcelain tower near Nankin, constructed A.D. 1277, affords sufficient proof of its durable nature."*

The characteristics of Chinese china are the clearness of its body and the gaudiness of its decoration, introducing dragons and grotesques of the most fanciful absurdity. The porcelain of Japan is of a better quality in clay, and the decorations more natural and simple. We engrave an example,



upon which the distinctive symbolic bird of Japan is painted; it is from the Museum at Sèvres.

The increased impetus given to commerce in the fifteenth and sixteenth centuries opened anew the trade with the East, particularly to China and Japan, and the Portuguese merchantmen were the first to introduce it to Europe.* Its beauty attracted attention; its value as an article of commerce induced its imitation. From the time of the Romans until the middle of the fifteenth century, the potter's art seems to have attracted little attention in Europe. Its first impulse was derived from Tuscany, where the art of manufacturing the beautiful ware called *maiolica* was invented by Luca della Robbia, at Florence, and greatly extended by Orazzio Fontano, of Pezzaro, at the close of the fifteenth and beginning of the sixteenth centuries. The Dukes of Tuscany, but more especially Guidobaldo de Rivera, patronised the new art by every means in their power. The best artists of the age were employed to furnish designs for form and patterns for ornament, and eminent painters engaged in their execution. We engrave a specimen of Italian *majolica* of the seventeenth century, upon which is painted a scene in the life of the Saviour, where he is betrayed to the soldiers of Pilate. Services of this ware were deemed suitable presents for crowned heads, and "the Italian porcelain," as it was called, for a time monopolised the

* See the article PORCELAIN in this Dictionary.

* Marryatt's *History of Pottery and Porcelain*, p. 96.

admiration of Europe. It will be seen that in this case it was the discovery of

material which gave an impulse to the art of design, a lesson that should not be lost.*

The great impetus given to the European manufacture of artistic pottery, by the success which attended the Italian *majolica*, led to many imitations, but none equalled the original. At the death of Guidobaldo, the Italian porcelain was left to the ordinary patronage of trade, and consequently cheapness of production became more important than luxurious ornament. The artistic value of *majolica* consequently declined, and at the same time the new manufacture was extended to several parts of Europe.† What was lost in decoration was to some extent compensated by improved manipulation in the fabrication; and in the latter respect we prefer the work of Palissy, the French potter, to any of the specimens we have seen of the Italian school.* The manufacture of porcelain, to imitate that of China, produced as great a sensation in Europe at the beginning of the eighteenth, as the invention of *majolica* at the commencement of the sixteenth century. The royal manufactures of Dresden and Sèvres were established, and the china-works at Chelsea, though not supported by monarchs, produced splendid specimens, which are still highly appreciated by amateurs, and which well deserve to be so.

The pottery of this period may be classed into *hard* and *soft*. The hard pottery is opaque, and cannot be marked by incision; the soft pottery is penetrable by scratching, and is fusible at the heat of a porcelain furnace. The former is subdivided by Marryatt into *fine earthenware* and *stoneware;* the latter into *unglazed*, *lustrous*, *glazed*, and *enamelled*. The latter sort of pottery is that in which artistic productions are generally formed; but the Palissy-ware, and the German and Flemish works, are exceptions.

The German and Flemish pottery, ranging from 1540 to 1620, is remarkable for the quaint variety of its design;† it is, however, exceedingly original and artistic. This freedom, however, sometimes merged into licentiousness. Cups for drinking from were formed like jack-boots, in honour of Marshal Bassompierre, who was so "potent in potting," that, on parting with his friends, on returning from an embassy to Switzerland, he could find no cup large enough for him, and so drank from his leathern boot. Some similar freak induced the potters to imitate a reversed helmet as

* For further details and engraved specimens of early Italian *majolica*, see the article on that word in this Dictionary.

† The earliest and most beautiful of the French wares is the fine fayence of Henry II., which is constructed in pure pipeclay, very excellently designed in the style of the Renaissance, and slightly coloured. The history of its manufacture is lost, and not more than thirty-seven specimens are extant. The manufacture seems to have had a brief reign.

* Palissy-ware is remarkable for its abundance of colour, and the high relief of its decorative ornaments, which consist of figures, insects, shells, &c., all produced with marvellous accuracy, and coloured after nature. Palissy brought it to perfection about 1555, after sixteen years of experiment. (See p. 320.)

† See Stoneware.

a drinking-jug; and we engrave this—a curious example of the taste of the day—

from the original at Sèvres, which is covered with a white glaze, having an elaborately executed pattern over its entire surface in blue. They belong to the style of decoration prevalent at the end of the sixteenth and first half of the seventeenth centuries.

Augustus II., Elector of Saxony and King of Poland, erected at Meissen, on the Elbe, about the year 1698, the first manufactory for European porcelain, which afterwards achieved a reputation over the whole world. This was chiefly owing to the researches of a very remarkable man, a physician of Magdeberg, named John Frederick Böttcher, who had neglected his profession to investigate alchemy, and try to discover the philosopher's stone. In the course of his investigations, it became necessary to prepare crucibles from various clays to stand firing well, as he believed his failures in his alchemical researches to be mainly owing to their being unable to stand continued high heat. He found a certain clay, of an opaque and fine character, which was afterwards known as "the red porcelain of Dresden," and he abandoned the study of alchemy for a series of ceramic experiments. At this time it was customary to wear hair-powder, and that fashion luckily assisted Böttcher to perfect his works, and produce a fine white porcelain. This was the result of another remarkable accident. Böttcher's valet had presented his master, one morning, with his ordinary full-bottomed wig well powdered, and, on taking it from him, he at once noticed that it felt exceedingly heavy. On inquiry, he found that it resulted from a new hair-powder, which had been lately introduced by one Julius Schnorr, a wealthy iron-master, who, in 1711, while riding near Carlsfield, on the Aar, remarked that the feet of his horse stuck fast in a bed of white mud, from which he could scarcely extricate them. The idea at once struck him, that the earth might be profitably employed as a cheaper substitute for the wheat-flour then used for hair-powder. Böttcher subjected the powder to the proper test, and to his great joy found that he had at last obtained the fitting clay for the manufacture of the finest white porcelain. He pursued the experiments, and established the renown of the factory, where the whole process was conducted with the strictest precaution, the

workmen of all kinds sworn to secrecy, and the factory as strongly guarded as a

fortress The protection which Böttcher received in Saxony had nearly led to a war between that country and Prussia, and greatly embittered the hostility of Frederick the Great to the Elector during the seven years' war. Some few of the workmen were seized, and forcibly carried to his own factory at Berlin, when Frederick attacked Dresden in the year 1745; and they were the chief manufacturers of the polychrome pottery of Prussia, of which we give a richly decorated coffee-cup as an example.

The Vienna factory was founded in 1720 by a foreman of the Meissen factory, named Stölzel, who was gladly received by the Emperor Charles VI. At Höchst, near Mayence, another was founded in 1740, chiefly by the aid of Ringler, who had seceded from that of Vienna. The art engaged universal attention, and factories spread in Germany, chiefly by the drafting of their workmen into new localities. A manufactory was established at Capo Di Monte, Naples, in 1736, by Charles III., who amused himself by working at it. Its productions are moulded in high relief, much decorated with shells, coral, &c., in natural colours. It is considered by Marryatt* as of native origin, since it differs much from the Dresden china, and "there was scarcely time for the art, which was kept a great secret, to have reached Naples in so short a period after its first discovery at Meissen."

In France, soft porcelain had been fabricated at St. Cloud from the year 1695; it was the parent of the porcelain manufactories of France. Louis XIV. greatly interested himself in the growth of the establishment. We engrave a small tea-cup, richly decorated with *bleu-de-roi*, which gave some celebrity to the works produced. The secrets of the factory were carried to Chantilly, by a workman, in 1735; and, five years afterwards, the brothers Dubois followed that example, and sold the secret of the porcelain manufacture to Vincennes, which, becoming too small for the increased trade, was trans-

ferred to a large edifice at Sèvres, to which it was removed in 1756; and, four years afterwards, the entire establishment was purchased from the owners by Louis XV.; when his mistress, Madame de Pompadour, strenuously exerted her influence to achieve its perfection. Madame Dubarry also paid great attention thereto, and gave her name to a peculiarly tender colour, since known as the "*Rose Dubarry.*"

In England, potteries were established in Staffordshire in the reign of Elizabeth; but their works were of a rude kind, very much resembling ordinary delf-ware. A coarse decoration was adopted for ornamental devices, executed in white pipe-clay. About the time of George I., tortoiseshell-ware was produced, by colouring with oxide of copper and manganese; then came the "white-lead glaze," which gave celebrity to the "crouch-ware" of George the Second's time. In Fulham, earthenware was made in 1684. In Chelsea, a factory was established for porcelain at the close of the seventeenth century, which achieved much celebrity; at Bow was another, founded about the same time. The Derby factory was founded in 1750; and that at Worcester in the following year.* In 1720, the use of calcined flint as an ingredient in the composition of pottery was discovered by an "accident" similar to that which gave Böttcher success. In that

* *History of Pottery and Porcelain*, p. 214.

* It is usually said that printing on china was invented by Dr. Wall, of Worcester; but we believe it to have been first done from copper plates by Sadler, in Harrington-street, Liverpool, where Wedgewood sent his to be printed

year, Astbury, a Staffordshire potter, while journeying to London, was obliged to stay at Dunstable, to seek a remedy for a disorder in his horse's eyes; when the ostler of the inn, by burning a flint, reduced it to a fine powder, which he blew into them. The potter observed the beautiful white colour of the flint after calcination, and immediately saw how effectively it might be employed in his trade. But it was reserved for Josiah Wedgewood, by the scientific and tasteful labours of a life, to raise the ceramic manufacture of England to the highest point of excellence. His first great success was the manufacture, about 1769, of a fine, white, cream-coloured ware, having a clear and hard body, with more compact substance and more perfect glaze than the *majolica*. In firmness, lightness, and impermeability, it was far superior to the Italian porcelain; but it was inferior in lustre, in richness of colour, and in susceptibility of decoration, not only to the porcelain of China, but even to that of Chelsea.

This ware was named "The Queen's Ware," after Queen Charlotte, who was much pleased therewith, and appointed Wedgewood her potter. He now devoted himself incessantly, together with his partner Bently, to constant improvements. He obtained the loan of the finest antiques for study and reproduction in his own factory; he employed the best artists he could find, and among the latter was John Flaxman, whose pure taste directed the forms he chose for his works, while Sir William Hamilton assisted him by the loan of his specimens from Herculaneum, and gave him the advantage of the knowledge he possessed. The delicacy, beauty, and fine taste exhibited in his works, ensured them a world-wide celebrity, and established for himself a large fame and fortune; the one he enjoyed without vanity, the other with honourable liberality. Such men do good service to their country in every way; and with no more worthy name than that of Josiah Wedgewood, could we close our brief history of an Art to which his genius gave a new impetus and an European fame. His works are still eagerly sought for by persons of taste, as examples of the finest productions of ceramic art ever issued from an English factory. To so great a degree of perfection had he attained in preparation of his models and the character of his clay, that the minute and beautiful gems of antiquity were reproduced by him in porcelain, and sometimes set in gold as decorative ornaments for the person.

* The modern course of invention has almost exclusively been directed to improving the hardness and fineness of the body introduced by Wedgewood, so as to increase at once its lustre, its transparency, and its susceptibility of ornament.

POULAINES. (*Fr.*) The long-pointed shoes worn in the fifteenth century. (See CRACOWES.)

POUNCED. Ornamented with a continuous series of dots over the entire surface.

POURPOINT. (*Fr.*) The quilted doublet worn by soldiers and civilians in the fourteenth and fifteenth centuries. (See GAMBESON.)

POWDERED. An heraldic term, expressive of a shield covered all over with the same bearing or charge. The French heraldic term for it is *sémé*. The old banner of France, engraved p. 193, would be described as *powdered* with fleur-de-lis, or *sémé* of lis.

POWERS. An order of guardian angels, who are usually represented bearing a baton or sergeant's staff in their hands, emblematic of delegated power from a superior.

PRÆTEXTA. (*Lat.*) A long white robe, bordered with purple, worn by the Roman priests and magistrates, and also by boys of the patrician class until the age of seventeen. It was likewise worn by matrons on occasions of religious ceremony, and by girls until they were married.

PRÆTORIUM. (*Lat.*) The place in a camp where the Roman general (*Prætor*) had his tent placed.

PREACHING. St. David is usually

represented preaching on a hill, as also is St. Peregrinus; St. Severinus and St. Paulinus, as preaching to the poor; St. Mary Magdalen, to the Court at Marseilles; and St. Apollinarius, to sheep and to fishes.

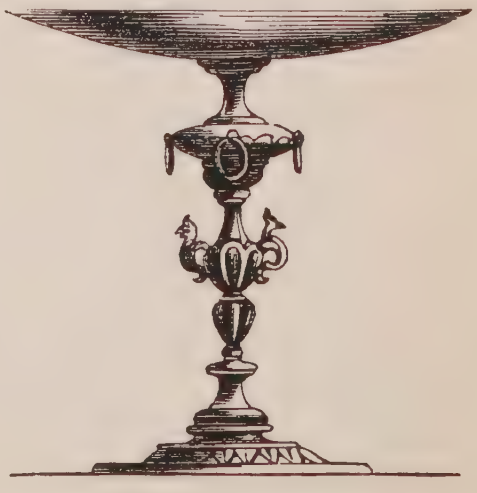
PREDELLA, GRADINO (*Ital.*) The step on the top of the altar, forming the base of the *altar-piece*, on which was depicted, in miniature, the different events of the life of the saint represented in the picture forming the altar-piece. These smaller pictures were three or five in number.

PREFERICULUM. (*Lat.*) A shallow metal basin or dish, very much resembling a PATERA; it held the smaller sacred utensils when carried in religious processions. We engrave one found at Cervetri.

PREMIER COUP (*Fr.*), ALLA PRIMA (*Ital.*), PRIMA-PAINTING. This method of oil-painting has been revived to a considerable extent during the last few years; and, in the hands of painters possessing true genius for their Art, with remarkable success. Among the French painters who have taught and practised this method with singular ability, we may specially instance Couture, whose magnificent picture of the "Decadence of the Roman Empire," in the Gallery of the Luxembourg, may be justly pronounced one of the noblest productions of modern Art. PRIMA-PAINTING, or painting *au premier coup*, as its name implies, consists in *painting in at once at one touch*, contrary to the practice usually recommended of *dead colouring*, *first stage*, *second stage*, *finishing*, &c. "Whoever wishes to learn prima-painting, must form a strong resolution never to try to finish his work by over-painting." The practice of prima-painting is fully detailed in a work recently published,* which is worthy the most attentive and repeated perusal by the artist. Prima-painting is based upon a thorough knowledge of the relative qualities and properties of colour, and of the peculiar effects of under and over-painting with *opposite* colours.

PRE-RAPHAELITES. A school of modern artists, who profess to follow the mode of study and expression adopted by the early painters who flourished before the time of Raphael, and whose principal theory of action is a rigid adherence to natural forms and effects, in contradistinction to the style or rendering of any particular school of Art.

PRESENTOIR. (*Fr.*) An ornamental cup, very shallow, and having a tall, enriched stem; it was a decorative article of luxury, serving no particular use; but was much fabricated in the sixteenth century,



* *The Art of Painting restored to its Simplest and Surest Principles.* Translated from the German of Libertat Hundertpfund. London, 1849, D. Bogue.

at which period the one engraved was executed.

PRIMARY, or PRIMITIVE COLOUR. The primary colours are blue, yellow, and red; so called because they are those from which all other colours are derived; and they cannot of themselves be resolved or decomposed into other colours. When two primary colours are mixed, they form secondaries: thus blue and yellow form GREEN; red and yellow, ORANGE; red and blue, VIOLET. When all three of the primaries are mixed, in equal strength and proportion, they kill each other, and produce *black*; or, if in a state of dilution, *grey*. If, however, one of the primaries is present in excess, the resulting mixture is a red grey, or blue grey, &c., according to which primary predominates. The *opposite*, or contrasting colour of a primary, is composed of the other two primaries in combination: *e. g.* red is contrasted by green (blue and yellow), blue is contrasted by orange (red and yellow), and so on. The primaries and secondaries only appear in the type of colours—the prism or rainbow. They are the sources from which all other tints and hues are formed, and are either *greys* or *browns*. The union of any primary colour with its *opposite* secondary destroys the colour of both, and produces a dead grey or black.*

PRIMING, GROUNDS. The covering a canvas with a preparation upon which the pigments are afterwards applied. (See GROUNDS.)

PRINCEDOMS or PRINCIPALITIES. An order of angels, messengers of God's will, and guardians of kingdoms, who are usually represented in complete armour, carrying pennons, or when unarmed, bearing lilies.

PRINT. A term used synonymously with the word PLATE, but more correctly designating anything imprinted from an engraved surface, whether flat or from a mould.

* See Hundertpfund's *Art of Painting restored*. 1849.

PROCHOUS. (*Gr.*) A smaller variety of the œnochoë; a drinking jug used for wine or water at the tables of the ancients (Fig. 1). It sometimes took a very compressed form, as exhibited in our second example (Fig. 2).

1

2.

PRODD. A light kind of cross-bow used for killing deer, particularly by ladies, when they indulged in hunting. Queen Elizabeth is said to have been dexterous in using it.

PROFILE (from the Latin *per*, by; and *filum*, a thread.) The contour of the human face, viewed from one of its sides. The traits of character are often expressed with peculiar strength in the PROFILE. A face which, seen directly in front, is attractive by its rounded outline, blooming colour, and lovely smile, is often divested of its charms when seen in *profile*, and strikes only as far as it has an intellectual expression; on the other hand, it is often the eye alone which expresses the characters strongly. Only where great symmetry exists, connected with a preponderance of the intellectual over the sensual, will the PROFILE appear finer than the front face. In the PROFILE the *facial angle* appears.

PRONAOS. (Sometimes termed *prodomus*.) A word compounded from the Greek *pro*, before; and *naos*, a temple, and used to designate the open vestibule or porch in front of a sacred building, and where sacrifices were occasionally performed on an altar in its centre.

PROOF, PROOF IMPRESSIONS. In en-

graving, the first impressions taken from an engraved plate are termed PROOFS, it being supposed that they undergo careful inspection by the engraver (*engraver's proofs*). The number is undetermined, but the order in which they are taken is indicated by some slight alteration in the plate. INDIA-PROOFS are those taken upon *India-paper*. PROOFS BEFORE LETTERS are those taken before the work of the *writing-engraver* is put in.

PROPER. A term in heraldry to indicate anything exhibited in its natural colour.

PROPORTION. That due observance of the balance of all parts, in a statue or picture, which constitutes excellence.

PROPYLEUM. (*Gr.*) The open court of a temple in advance of the building itself; the vestibule of a house of the higher class.

PROSCENIUM. (*Gr.*) The stage of a theatre, or the space included in the front of the scene; in contradistinction to the *postscenium*, or space behind the scene. In the modern theatre it is improperly used to designate the ornamental framework from which the curtain hangs when performances are not going on, and thus divides the spectator from all engaged on the stage.

PROTOTYPE. (*Gr.*) The original work, the model; thus the clay design of the sculptor is the prototype of the statue to be afterwards executed in marble.

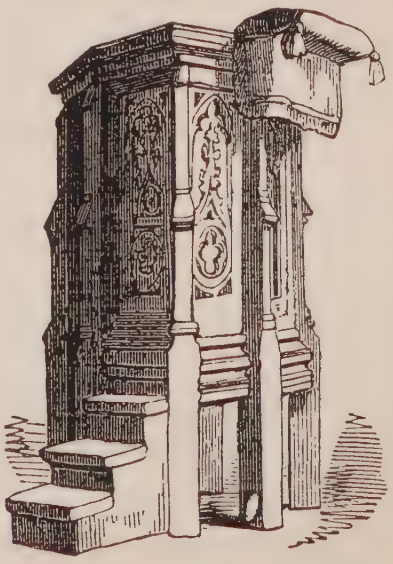
PRUSSIAN BLUE. A valuable pigment of a greenish blue colour, of great body, transparency, and permanency. It is a true chemical compound of iron and cyanogen—the base of prussic acid—whence the name of the pigment. Mixed with white, it forms numerous useful tints, although inferior to cobalt and ultramarine on account of its green hue. It is more used in water-colour painting than in oil, and especially for colouring flowers. When burned with access of air, it yields a rich warm brown, provided the pigment contains sufficient alumina; but when burned in a covered crucible, it yields a fine blue-black pigment, which dries quickly, like the brown. ANTWERP BLUE is similar to Prussian blue, but it contains more alumina, and therefore is of a lighter tone of colour.

PRUSSIAN BROWN. A colour obtained by adding a solution of the yellow prussiate of potash to a solution of sulphate of copper, which throws down a precipitate of deep brown; this, when washed and dried, is equal to madder, and possesses a greater permanency.

PSALTERIUM, PSALTERY. (*Lat.*) A kind of stringed instrument or harp of curious form. Ancient Egyptian specimens

are preserved in the British Museum. The cut represents a mediæval psaltery, from a wooden sculpture of the fifteenth century.

PULPIT. A rostrum or elevated stage



from which sermons are delivered. Pulpits

are formed of wood and stone, of which beautiful examples exist, both ancient and modern.* In design they vary extensively, but for the most part they are polygonal; and those of the large churches on the Continent are capable of holding more than one person. They are frequently attached to a wall, pillar, or screen, and were always formerly placed in the nave. They are generally richly ornamented, and have elevated canopies.

PUNCH. An impression from the matrix of a hardened steel die, taken in soft metal, which condenses and hardens by the force used in obtaining it. It is ultimately annealed and finished, and thus, being in relief, is used to make other matrixes, the original one being preserved intact. New dies can thus be obtained *ad infinitum*, by a process similar to that which procures the punch itself.

PUPPET, Poupée (*Fr.*) A child's doll; a small figure with moveable limbs made to act in a show.

PURPLE, Violet, Hyacinth. These secondary colours are compounds produced by the union of the primaries BLUE and RED. PURPLE is RED graduated with BLUE, the *red* predominating; in HYACINTH the *blue* predominates; in VIOLET the two primaries are equally blended. In painting, the various hues of purple are produced by the mixture of blue and red pigments; but there are also purple pigments, such as MADDER PURPLE, VIOLET MARS, and the PURPLE POWDER OF CASSICUS,† prepared from the compound of the oxides of gold and tin. Burnt carmine yields a purple useful in water-colour painting. In the nomenclature of colours, the secondary corresponding with orange and green should always be termed violet, as it is produced by the union of blue and red in equal strength and proportions. The composition of the three colours named at the head of this article may be shown by the following diagram:—

Red Blue	Violet.
Red Red Blue	Purple.
Red Blue Blue	Hyacinth.

In the chromatic scale, VIOLET is complementary to the primary, YELLOW; mixed with green, it yields the tertiary, OLIVE (blue-grey); with orange, it yields RUSSET (red-grey). VIOLET is a cool, retiring colour, and, mixed with white in various proportions, yields some very delicate tints.

PURSE, carried in the hand or at the girdle, is symbolic of St. Matthew, originally a tax-gatherer; St. Laurence also bears a purse, in allusion to his having suffered martyrdom rather than give up the church treasure entrusted to his charge. St. Nicholas is represented with three purses, in allusion to his bounty. (See p. 306.)

PYRAMID. (*Gr.*) The name given to those structures which were used as tombs by the kings of Egypt. It is likewise applied to any quadrangular and rectangular *tumuli* of enormous extent. They were first piled up in large terraces of limestone (only the smaller pyramids are of brick), and then the terraces were filled up; they were riveted with stones which received polish, and were also adorned with sculptures. The entrance to the interior, which was closed by a single stone capable of being removed, is difficult to find. The largest stand on plateaus, among the Libyan ridge of hills round about Memphis, in several partly symmetrical groups surrounded by artificial roads, embankments, tombs, and hypogea. The foundation, which is square, faces the four cardinal points. According to Grobert, the pyramid of Cheops, at Ghizeh, which is the greatest of all, is about 720 feet long on each side; the vertical height about 440.

PYRE. (*Gr.*) A pile of wood upon

* Our engraving depicts a curiously carved wooden pulpit in Wenden Church, Essex.

† This is used to stain glass or porcelain of a deep red or purple tint.

which a dead person was burnt by the ancients; and which was sometimes of a very costly character, from the scented wood, incense, and fragrant oils used, and which was extinguished at royal funerals with wine.

PYRRHIC DANCE. A military war-dance in great favour with the early Greeks, and frequently represented in their works of Art: it was danced to the sound of flutes by men fully armed, who went through all the evolutions of war during its progress.

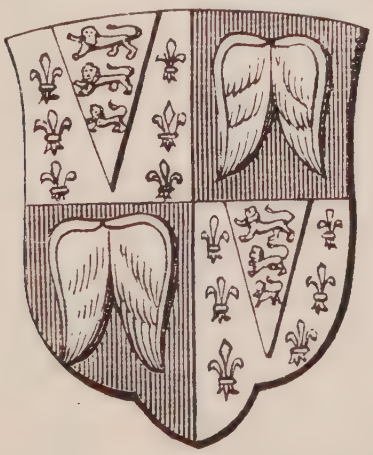
QUADRELLE. A mace having a cross head of four serrated projections.

QUADRIGA. (*Lat.*) A car drawn by four horses abreast, used chiefly in triumphant processions.

QUADRIREMIS. (*Lat.*) A war galley, propelled by four banks of oars on each of its sides.

QUARREL. A diamond-shaped pane of glass, or a square one placed diagonally. An arrow having four projecting pointed heads, used for cross-bows. A paving brick or stone of similar shape.

QUARTERING. The arrangement of a number of coats-of-arms on one shield to form one bearing, as in the royal arms of England, where those of the several countries are conjoined, and in the shield of the Seymour family, here engraved, as



granted to Lady Jane Seymour by Henry VIII.; the original arms of the family being two wings conjoined, the other is a modification of the royal coat. (See PILE.)

QUATREFOIL. An ornamental arrangement of cusps, consisting of the junction of four only.*

QUATTROCENTISTI. (*Ital.*) A generic term for the school or Art established at the revival of painting in Italy in the fourteenth century. (*Quattrocento.*)

QUATTROCENTO. (*Ital.*) A term applied to the characteristic style of the artists who practised in the fourteenth century; it was hard, rigid, and peculiar in colour, as well as in form and pose. It was the intermediate of that progressive period of Art, which, commencing with Fra Angelico, reached excellence with Leonardo da Vinci. This school is also characterised as the *antico-moderno* by some writers on Art, particularly the Italians.

QUEEN-POST. A post rising from the tie-beam which passes across the room of a house, and supports the ornamental, open timber roof; it is similar to the king-post in form and use, but differs from that in never being placed in the centre, or rising to the point of the gable, but midway between the centre of the wall and the gable. Thus queen-posts are always in couples, and at their junction with the sloping roof are braced together by a transverse beam, termed a collar.

QUEEN'S YELLOW. A colour formed from the subsulphate of mercury.

QUINTAIN. A wooden post set up for military exercises; it sometimes was a mere rough block, which the soldier used in sword practice; at other times it took the form of a man, and turned on a pivot, striking the assailant who planted a blow badly by the rapidity with which it revolved when struck out of its centre. Mounted soldiers practised on a quintain formed of an upright post with a transverse bar above, to one end of which a broad, flat board was affixed, and to the other a bag of sand or heavy piece of wood,

* See cut to CINQUE-FOIL, from which it differs only in number.

which knocked the rider off his horse if he was not careful in avoiding the blow, or did not strike the board properly, as it turned on its pivot.

QUIVER. A case for arrows, slung at the back of the warrior, or hung to his belt. Among the classic nations it was generally constructed of leather, and sometimes richly ornamented.

QUOIF. A close covering for the head, worn by both sexes, particularly by elderly persons, and those of the graver professions; hence it was retained as a distinguishing feature of legal costume till the middle of the seventeenth century.

QUOIN. The external angle of a building; where bricks are used, it is frequently formed of stones laid in long and short courses to give it an ornamental character.

QUOIT. See DISCUS.

RADEGUND, ST., A.D. 587. Wife of Clothaire, King of France; she was early inducted to Christianity, left the court, and died at the monastery at Poitiers, which she had founded. She is usually depicted in royal garments; sometimes with the crown at her feet, as an emblem of her renunciation of its splendour; and sometimes with wolves by her side, or wild beasts about her, to indicate the legendary story of her familiarity with them.

RAFFAELLE-WARE. A fine kind of majolica, upon which scenes from ancient mythology, as well as other fancy subjects and portraits, are painted in natural colours. It has received its name from the tradition that these designs were either painted by Raffaelle, or under his personal superintendence; the pottery being established at his native city of Urbino, the dukes of which place having founded a manufactory, and bestowed much attention to the improvement of this fine ware, it became celebrated all over the world. It was abandoned at the end of the sixteenth century. Marryatt* has shown the improbability of Raffaelle having painted any of this ware; but adds, "the designs for many were, however, furnished by his scholars, from the original drawings of their great master."

RAMPANT. A term in heraldry, indicative of the position of any animal on a shield, when reared on its hind-legs, as if for attack.

RANSEUR. An implement consisting of a broad, piercing blade, with similar ones projecting laterally from its base, all having double cutting edges. Our engraving represents its earliest form, and is copied from one of the time of Edward IV., in the armoury at Goodrich Court.

RAPHAEL, ST., THE ARCHANGEL. He is one of the seven archangels, and the guardian of mankind, and usually distinguished by a pilgrim's staff, or carrying a fish, in allusion to the belief that he was the companion of Tobias, and aided him in capturing the fish which performed the miraculous cure of his father's sight.

RAPIER. A light sword with a very narrow blade, introduced from Spain in the sixteenth century, and generally worn by gentlemen on ordinary occasions.

RAVENS. *In Christian Art*, ravens are an emblem of God's providence, from their having been the means selected by Him to feed the Prophet Elisha. They are frequently depicted in conjunction with saints. St. Oswald holds one in his hand, bearing a ring in its mouth; St. Benedict has one at his feet; St. Paul the Hermit, one bringing him a loaf, &c.

RAYS. *In Christian Art*, are emblems of light and glory, and are therefore introduced round MONOGRAMS of the holy name, sacred personages, &c. There are

* *History of Pottery and Porcelain.* The true origin of the error is noted in p. 281 of this Dictionary. See also MAJOLICA and POTTERY for further remarks, and engraved specimens of this peculiar and beautiful ware.

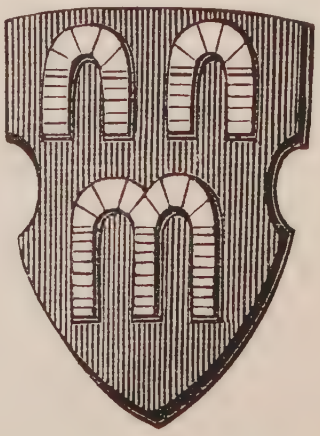
two sorts of rays—pointed and wavy; these may be introduced alternately. Care should be taken that the rays be produced from the centre of the glorified object. Rays are frequently represented as proceeding from the nebulæ under angels.

REBATED. Turned back. The term was applied to the point of the lance used in tournaments of peace,* and is still used by builders in the corrupt form of *rabbeted*, when they wish to express anything clamped in this way.

REBATO. A plain collar worn by gentlemen in the fifteenth and sixteenth centuries. It turned over (*rabattre*) on the shoulders, whence its name.

REBITING. The act of restoring worn lines in an engraved plate by the action of acid, which is effected by again covering the surface with etching-ground, leaving the lines open. To do this is a work of some delicacy, and the etching-ground or wax is not melted on the plate, and then spread over the surface with a dabber, as it is previous to etching, but melted on a plain piece of copper, then taken up by the dabber from that, and slowly and delicately deposited by that means on the plate to be rebitten, forming a thin film over the surface, care being taken that no line, however delicate, is filled up in depositing the ground. As the action of the acid takes place with much more rapidity in lines once engraved than on a plain etched surface, it is not necessary that the ground should be laid on so thickly. The acid, having *bitten* sufficiently, is then removed, and the plate cleaned, thus restoring it in a great degree to its original depth of tint; but though the dark lines may obtain almost any amount of blackness, the lighter ones have generally a worn or rotten look, and a practised eye can always detect an impression from a plate restored by this means.

REBUS. Dr. Johnson has defined this as "a word represented by a picture;" that word, however, is always a proper name, and was originally adopted by such persons as were not privileged to bear arms, and also by ecclesiastics. We engrave a curious instance of the latter, from one of the windows in the chapel of Our Lady, in Gloucester Cathedral, and which contains the rebus of Thomas Compton, Abbot of Cirencester in 1480. It simply consists of a *comb*, with the letters *t.o.n.* beside it, making his surname. The device of the tun was one most commonly adopted. Beckington, Bishop of Bath and Wells, has a *beacon* and *tun;* Abbot Bolton, the *bolt* (or blunt arrow) transfixing a *tun*, &c. Sir John Peche (died 1522) has his rebus in the windows of Lullingstone, Kent—a *peach* with the letter *e* upon it, to make up the final accentuated termination of his name. That particular class of heraldic bearings known by the French as "*armes parlantes*," and by ourselves as "allusive arms," and "canting heraldry" (from the Latin, *arma cantantiæ*), possibly originated in this mediæval taste for the *rebus*. The old coat of the Devonshire family, named Arches, may be cited as a



good example; it consists of three *arches*, two simple and one double, borne on a

* See Morne.

shield.* The Treherne family, in the same way bore *three herns* (the old name for the heron); but the oddest of all was that exhibited by the Dobell family, of Sussex, who bore on a sable shield a *doe* passant, between three *bells* argent; if, indeed, they may not fairly be rivalled by the Abbot of Ramsey, who bore a *ram in the sea;* or Islip, Abbot of Westminster, who sometimes bore an *eye* and a *slip*, or branch of a tree, and at others a man falling from a tree, and exclaiming, *I slip!* † Sometimes artists adopted similar devices, as indicative of their names; and they are by no means uncommon in pictures and engravings of the fifteenth century; for some curious examples of which we must refer the reader to the word MARKS, in the earlier part of this Dictionary.

RECTA. (*Lat.*) A tunic worn in a single piece, and fitting closely to the person; in use by the classic nations of antiquity.

RECTILINEAR. Consisting of right lines.

RED. One of the three primary colours. Its type is found in the rainbow or prismatic spectrum, or the common wild poppy. RED is a *warm* colour, and, when mixed with BLUE, a *cold* colour, imparts to the latter a portion of its own warmth of tone. Mixed in equal strength and proportion with the other primaries, it yields secondaries—*e. g.* with YELLOW, *orange;* with BLUE, *violet;* but when mixed in excess, it yields *red*-orange and purple. Mixed with the secondary, GREEN, in equal strength, it produces *red*-grey or RUSSET, and it is the principal primary in all BROWN tones, except *blue*-BROWN. RED is contrasted with its *opposite*, GREEN, composed of BLUE and YELLOW of equal strength and proportion. Among the pigments prepared for artists' use, that which approaches the nearest to the purity of its type in the spectrum is carmine; but all are alloyed more or less with blue or yellow. The most useful red pigments are carmine, vermillion, chrome-red, scarlet-lake, madder-lake, light red, burnt sienna: these are *yellow*-reds. Venetian red, Indian red, crimson-lake, are *blue*-REDS. They are derived from the three kingdoms of nature. The following are from the mineral:—Vermillion (*sulphuret of mercury*), chrome-red, scarlet-lake (*biniodide of mercury*), Indian red (*carbonate of oxide of iron*), light red (*clay coloured by oxide of iron*), burnt sienna (*an ochreous earth*). Those from the vegetable world are the lakes and madders. The animal kingdom supplies us with carmine, which is obtained from the cochineal insect.

RED LEAD, MINIUM. A fine scarlet pigment, the *deutoxide of lead* of chemists. It is fugitive, and liable to decomposition when mixed with other pigments; hence its use in painting is to be avoided, unless used pure and alone.

RED OCHRE. A term comprehending a class rather than an individual colour, and including Indian red, scarlet ochre, Indian ochre, &c., as well as the ordinary ruddle.

RED ORPIMENT, REALGAR. A pigment, either obtained in its native state, or prepared from yellow orpiment, by burning it. It occurs in primitive mountains, sometimes in conjunction with native arsenic; it has a deep scarlet colour in mass, but is orange-red when reduced to powder. "It is considered to be less durable than yellow orpiment, and extremely corrosive; for Merimée relates* that where it had been employed on

* An old example of a family rebus may be seen in p. 10, where the ailettes of a knight are emblazoned with a *winnowing-van*, seven of which he bore on his shield, in allusion to his name. *Septvans.* Another example is also engraved in our cut to the word SHIELD, which exhibits the family bearing of the Hawkers of Essex and Wiltshire, and represents a hawk standing on his perch, with his bells on his legs, and unhooded, ready for the hawker.

† The taste for these foolish bearings is admirably ridiculed by Ben Jonson, in his *Alchymist*, who invents for Abel Drugger a coat to suit his name thus:—"First, he shall have *a bell*, that's Abel; and by it standing one whose name is *Dee*, in a *rug* gown; and right against him a dog, snarling *err!*" A rebus quite as foolish as this has been noted as used for St. Olave. See p. 314.

* *De la Peinture à l'Huile*, p. 124.

flower-pieces, it appears to have corroded the priming."—*Mrs. Merrifield.*

REDUCE. To copy on a smaller scale. *In Statuary*, this is done by a series of graduated points, which mark in due order the distances throughout the original and the copy. *In Pictures*, it is generally effected, as far as regards the outline, by measuring regular distances on each edge, and passing threads across the surface of the picture, which thus forms a series of squares; by ruling the same number of squares to any scale on the canvas or paper for the copy, and placing the same corresponding portion of the copy in each square, the most correct reduction may be ensured. For outlines, the pentagraph may be used, and reducing compasses for geometric figures, &c.

REDUCTION. A smaller copy of a work of Art.

RE-ENTER. A term denoting the reparation of an engraved line which has been worn in printing, or not bitten sufficiently deep, and which line is *re-entered* with a sharp graver, and cut to the proper depth.

REFLECTED LIGHTS are such lights as a round body receives on the shadow side from its opposition to an illuminated object of any kind.

REGALS. Small portable organs used

in the middle ages, and frequently represented in painting and sculpture as carried by saints and angels of the heavenly choir. They were supported by a strap round the neck; the left hand inflating them with a small bellows, while the right was employed in playing on the keys. Our engraving represents an angel thus employed, from a painting by Memling, on the chasse of St. Ursula, at Bruges.

REGINA, St. A virgin martyr of the third century, who is usually depicted undergoing the cruel torments of her martyrdom, by being bound to a cross, and having torches applied to her side; or in a boiling cauldron; or receiving spiritual consolation in prison, by a beatific vision of a dove on a luminous cross.

REGUARDANT. A term in heraldry denoting the position of a lion, or any other beast, when he turns his head and looks back.

RELIEF, Relievo (*Ital.*) Works in relief are of three kinds, Alto-relievo (high relief), Mezzo-relievo (medium or middle relief), and Basso-relievo (low relief). The ancients do not appear to have had any perfectly settled terminology in applying names to the different kinds of relief, whose laws are difficult to determine, as it hovers between both of the Arts of sculpture and painting. Antiquity treats it rather in a plastic manner; and modern times, in which painting predominates, often pictorially. The artist endeavours, by moulding the given material, or by laying on colours, to furnish the eye and the mind of the beholder with the appearance and representation of bodies precisely as they are found in nature. He attains this in the simplest way, by a complete imitation of the body in a *round* form (*rondo bosso*); but alterations in the form are rendered necessary, sometimes by the elevated position, sometimes by the colossal size of the statue; these are determined by the point of view from which they are seen by the beholder, whose eyes should receive the impression of a natural and well-fashioned form. The problem becomes more complicated when

the natural forms, pressed down as it were on a surface, are to be exhibited in a weaker play of light and shade than round work admits of; and such is the case with the different kinds of RELIEF.*

RELIQUARY. A portable shrine or case for relics of saints or martyrs. The ingenuity of the goldsmiths in the middle ages was greatly taxed in the inventive variety of their designs. They took the forms of altar shrines, portable feretories, hollow crosses, or transparent ampuls, mounted on metal feet, as altar furniture; exhibiting a surprising variety of form and enrichment; and it is scarcely possible, in the compass of this notice, to impart an adequate idea of the richness of their materials, and the exquisite beauty of their design. They may be classed as follows:—1. Standing shrines; 2. Feretories; 3. Crosses; 4. Ampuls, or standing transparent vials, mounted in metal; 5. Chests; 6. Paxes; 7. Folding tables of wood covered with silver; 8. Busts of silver on rich bases; 9. Arms of silver, set upright on bases, and inlaid with jewels; 10. Images; 11. Pixes; 12. Monstrances; 13. Tabernacles; 14. Purses.†

REMIGIUS, ST. Bishop and confessor, A.D. 545, is generally represented as carrying the vessel containing the holy oil; or receiving the ST. AMPOULLE from a dove;‡ or anointing Clovis, the French king, who kneels before him.

RENAISSANCE (*Fr.*, literally *new* birth). A term applied to that peculiar style of decoration revived by Raphael in the pontificate of Leo X., and which resulted from the discoveries he made of the paintings in the then recently exhumed Thermæ of Titus, and in the Septizonia. Upon these was based a new style of decoration *freer* than the antique, but resulting therefrom.

RENO. (*Lat.*) The short cloak worn by the Roman soldiery, which only reached to the hips, and was made sometimes of skins.

REPLICA. (*Ital.*) A copy of an original picture done by the hand of the same master; copies by pupils are, however, occasionally palmed on picture-buyers as genuine *replicas*.

REPOSE, RIPOSO (*Ital.*) Pictures so named have for their subject, the Holy Family resting on their way in their flight into Egypt. The figures are sometimes subservient to the landscape; in other works, the subject is treated in a lofty, ideal style. The group consists of Joseph, the Virgin Mary, and infant Christ; they are sometimes attended by angels, who minister to them, or strew roses upon them.

When the word *repose* is used to characterise a work of Art, it alludes to that quality in painting which gives it entire dependance on its inherent ability, and does not appeal by gaudiness of colour, or exaggeration of attitude, to a false estimate of ability. A general quietude of colour and treatment, an avoidance of obtrusive tints, or striking action in figures, is generally comprehended by this designation when applied to a work of Art. The works of Fra Angelico, Raffaelle, and Leonardo da Vinci may be generally cited as examples of repose; while, as an example of the very contrary, the repulsive picture by Nicholas Poussin, in our own National Gallery, may be instanced; this painting represents "Phineus and his Followers turned to stone at the sight of the Gorgon." The works of the school termed "The Macchinisti," which originated in the decline of the Italian schools in the seventeenth century, abound with other instances.

REPOUSSÉ. (*Fr.*) Ornamented metal work, formed in relief by striking up the metal from behind with a punch or hammer until the required forms are roughly

---

* Italian writers of the time of Vasari, it appears, used the term *Mezzo-relievo* for the highest relief, *basso-relievo* for the less prominent, and *stiacciato* for the flattest or least raised.

† Some of these forms are more minutely described in this dictionary, for which see FERETORY, MONSTRANCE, PIX, &c.

‡ See p. 22.

produced in relief upon the surface; the work being finished by the process of chasing.

REPTILES. *In Christian Art*, reptiles are in general emblems of sin and of evil spirits, like the serpent, cleaving to the dust. They were frequently introduced, with this allusion, in ancient sculpture.

REREBRACE, ARRIÈRE-BRAS. (*Fr.*) The armour of the upper arm.

RERE-DOS. (*Fr.*) The screen at the back of an altar; it was sometimes composed of sculptured work in tabernacles, niches, and statuary of a very sumptuous character, and, at other times, of simple painted wall-decorations in geometric patterns, or the wall was cut with ornaments in relief* over its surface; occasionally, hangings of silk or tapestry hung over the wall, forming a back ground to the altar decorations. The term *rere-dos* was also applied to the screen in front of the choir, upon which the rood was displayed. It was also used to designate the open hearth, upon which fires were lighted, immediately under the louver, and in the centre of ancient halls, of which good examples occur in the common hall at the Hospital of St. Cross, near Winchester, and also at Penshurst, Kent.

RESIN. A liquid which flows from trees naturally or by incision; of this kind is the turpentine of the larch and abele, the sandarac of the African "arbor vitæ," the mastic of the pistacia lentiscus, the benzoin of the storax benzoe, Damara resin, amber, and copal.

RESSENTI. (*Ital.*) A term occasionally employed to designate power, or forcible expression. Thus, we speak of muscles *ressenti*, or a manner *ressenti*. The Farnese Hercules may be cited as a specimen in ancient Art; and a cartoon of Michael Angelo as a good example in modern Art.

RESTORE. To bring back any work of Art, as near as may be, to its primitive state, by a correct imitation of the original work of the author. This is done in statuary by piecing the marble, and in some instances so effectually as to leave very little juncture for the eye to detect. The series of antique marbles in our British Museum have nearly all been subjected to the process; the royal tombs at St. Denis, near Paris, which were grievously smashed in the first French revolution, may be instanced as wonderfully successful restorations; the battered monuments in the Temple Church, London, have been also subjected to the same process with great success. The restoration of paintings requires much taste, knowledge, and ability, to ensure success, and it frequently occurs that good works are destroyed in the process. To thoroughly well reproduce the work of a great mind requires no ordinary hand, and great knowledge of the manipulation of the master whose work is to be restored. In doing this, the picture should be first well cleaned, and all holes or broken surface filled in with whiting mixed with size or glue; if the picture is much obscured, it may be greatly benefited by being kept in a strong sunlight for two or three months; then a thin coat of mastic varnish should be laid over all, to bring up the colour as near as may be to its proper tone, which should be imitated (with an allowance for decay) by matching it with clear and pure tints not made too fluid. "Whoever presumes to restore a work of Art should have a thorough understanding and a just appreciation of the fine qualities of the master, to be enabled to do so without deterioration of his excellences. It cannot be denied that all pictures suffer some deterioration by being touched at all; the less that can be done to them the better; it should be just sufficient to bring them back as near to their original state as possible, and in every case they should be entrusted to efficient hands only."*

* See DIAPER.

* H. Mogford's *Instructions for Cleaning and Restoring Oil Paintings*, a useful and very sensibly-written handbook on the subject, containing much that is particularly valuable.

RETIARIUS. (*Lat.*) A gladiator who was armed for the encounter with a net (*rete*) and trident only. (See GLADIATOR.)

RETICULATED. Constructed like the meshes of a net; a term applied to lattice-windows, to the cross-bars of a fence, and to a species of stone work in walls when lozenge-shaped slabs are placed upon each other, the lines of juncture thus imitating net-work, &c.

RETOUCH. To go over a work of Art a second time, and restore a faded part; or to add portions for its general improvement.

RETOUCHED. This term indicates the restoration of decayed colour in pictures, and worn lines in engravings.

RETRACE. To renew the defaced outline of a drawing.

REVERSE. That side of a medal or coin opposed to the one upon which the person or action to be commemorated is represented. (See OBVERSE.)

RHYPAROGRAPHY (*Gr.*), literally *Dirt Painting*. A contemptuous term bestowed by the ancients on GENRE or STILL-LIFE pictures, and like them including all subjects of a trivial, coarse, or *common* kind (BAMBOCIATA), and for which the Dutch and Flemish painters have rendered themselves famous. Such pictures were executed by the painters of antiquity, generally for the embellishment of rooms. The most famous of these ancient artists was Pyreicus, who painted such subjects as barbers' shops, and cobblers' stalls, and at other times fruit or shell-fish. Such kind of painting is common on the walls of houses at Pompeii and Herculaneum.

RHYTON. (*Gr.*) A drinking-horn of a peculiar shape. Our engraving is copied from an antique original in the Museum at Naples, and has the head of a stag; its primitive form was probably the horn of an ox, from which the liquor flowed through an orifice at the smaller end, which was afterwards ornamented with the heads of various animals and birds. In drinking, the rhyton was held up by the handle above the drinker, and the liquor flowing

in a thin stream or thread from the mouth of the animal passed into his.

RICA. (*Lat.*) The ceremonial veil worn by ladies in Greece and Rome on occasions of religious solemnity.*

RING-MAIL. *In Armour*, is composed of small rings of steel, sewn edgeways upon a strong garment of leather or quilted cloth.† Banded ring-mail is a variety in which the rings were attached to straps or bands of leather; and these again were fastened to some under-lining of strong material. RING-MAIL differs from CHAIN-MAIL in the rings of the latter being interlaced with each other, and strongly fastened with rivets. These kinds of armour were worn in the thirteenth, and during part of the fourteenth centuries.

RINGS for the decoration of the hands are of great antiquity, and were extensively used by the ancient Egyptians, who used them for signets. In Holy Writ, they are frequently mentioned; and when Tamar wished for a token by which to identify Judah, she obtained from him his staff and signet. They were extensively used in the East, and so continue to be; from thence they were introduced to Greece, where every freeman used them, not for ornament only, as they always bore a seal, from the impress of which the bearer would be known. The Romans adopted the custom, but chiefly as a luxury. In the early days of Greece and Rome, they were only worn by senators and ephebi;

* See FLAMMEUM.

† See an example in our cut illustrative of the word HAUBERK.

but they ultimately became so common, that history asserts, after Hannibal's victory at Cannæ, enough rings were gathered from the slain to fill three bushel measures. To so great an excess did the Romans carry their effeminacy in rings, that they had summer rings and winter rings, the former being constructed more heavy and thick than the latter. They were worn by many as insignia of rank or office, and by foreign ambassadors as credentials. They were also believed to have some magical virtue, particularly when engraved with certain images—a virtue still more firmly believed in by the Gnostics, and other mystics of the early ages; and ultimately the gems began to be esteemed as charms, according to the figure upon them, or the stone from which they were formed. This superstitious wearing of rings continued during the middle ages, and the Roman gems were particularly sought and valued for mystic virtues attributed to them, and which are fully narrated in the older treatises on the occult sciences. The wearing of rings denoted power, and formed part of the investiture of kings, nobles, and prelates, as a sign of supremacy.

ROCHE, St., A.D. 1348. The patron of such as are afflicted by the pestilence. He is reported to have devoted himself to their service when alive, and to have interceded at his death, that they, through his prayers, might be healed. He is usually represented in a pilgrim's habit, lifting his dress, and displaying the plague-spot on his thigh, which an angel is sometimes depicted as touching, and miraculously curing. He is also sometimes accompanied by a dog, which carries a loaf, in allusion to the legend, which relates that when he was perishing of the pestilence in the forest, a hound brought him bread daily from his master's table.

ROCHET. The garment of a priest, resembling the modern surplice, but shorter, and open at the sides.

ROCOCO. (*Ital.*) A florid, debased kind of ornament, which succeeded the style adopted by Louis XIV. and XV., and which exaggerated the main features and peculiarities of that fashion. It is chiefly remarkable for the lavish abundance of its details, which are thrown together without propriety and due connection. Scroll and shell ornaments abound; sometimes rock-work pavilions, birds, and fish, combine with enormous flowers, purposely defying all constructive propriety, and all meaning or individuality is sacrificed to a profuse or overloaded effect. This term, and the word *baroque*, are also employed to denote a bad taste in design and ornament generally.

ROMANESQUE. The debased style of architecture and ornament adopted in the later Roman empire. "The pure classic architecture, perfected by the Greeks, underwent several modifications in the hands of the Romans, which materially changed its character, and finally led to its debasement. Even the Roman temples, which are direct imitations of those of the Greeks, have not the same purity of style, though superior to them in magnificence; and in their more extensive works, the use of the arch draws a strong line between the architecture of the Romans and that of the Greeks, the distinctive characteristic of the latter being the horizontal architrave supported on columns. But though the Romans adopted the arch in their constructions, they did not therefore abandon the architectural details of the Greeks. When, from the introduction of vaulted coverings, and arched forms generally, columns ceased to be used as supports, they were retained as ornaments; and it is this combination of incongruous members, of vaults with columns and horizontal architraves, to which, by the gradual addition of other corruptions, we owe the style of architecture, which at length became universal throughout the extent of the Roman empire, and to which has been given the name of ROMANESQUE."*

The fantastic and imaginary representa-

* Mr. A. Poynter, in Knight's *Pictorial History of England*, vol. i.

tions of animals and foliage are sometimes called romanesque; and Count Caylus says it was brought from Egypt, adopted from the Greeks, and received amongst the Romans in the age of Augustus. Of this combination of the natural and the artificial, we cannot give a better antique example than the accompanying engraving affords, which is copied from a fresco at Pompeii, in which the Egyptian asp, the

ichneumon, and the butterfly, are brought into combination with real and fanciful foliage; and though all is based on nature, it is so absurdly combined, that we may point to it as a good example of *classic rococo*.

ROMAN OCHRE, ITALIAN EARTH. A pigment of a rich, deep, and powerful orange-yellow colour, transparent and durable. It is used, both raw and burnt, in oil and water-colour painting.

ROMANUS, ST., A.D. 639. A Norman bishop, who, having miraculously conquered a dragon which infested that country, is usually represented with the vanquished monster by his side.

ROMUALD, ST., A.D. 1027. This saint, who founded an important order of monks, is usually depicted in the dress of an abbot, pointing to a ladder, by which his monks ascend to heaven; or else as seeing a vision of the same.

RONDACHE. (*Fr.*) A circular shield, carried by foot-soldiers, to protect the upper part of the person, which it entirely covered; it had a slit in the upper part, for seeing through, and one at the side, for the point of the sword to pass through.

RONDE BOSSE. (*Fr.*) This term describes sculptured objects in their full forms, in contradistinction to those which are in RELIEF, or attached more or less to a plane or ground.

ROOD. A representation of the Crucified Saviour, or, more generally, of the

Trinity, placed in Catholic churches over

the altar-screen, hence termed the *rood-screen*. The beam across the chancel, bearing the rood, in churches too poor for a screen, was termed the *rood-beam*. The rood consisted of the three persons of the Trinity; *the Father* being represented as an elderly man fully clothed, around whose head was a nimbus. In the fifteenth century, he was generally habited in full pontificals, and wore the papal tiara. He is always represented seated, and holding a cross, upon which *the Son* is crucified, the *Holy Spirit* descending in the form of a dove over his head. The engraving exhibits the general characteristics of the sacred group, from a drawing in Queen Mary's Psalter (a work of the fourteenth century), in the British Museum. Generally, figures of the Holy Virgin and St. John were placed at a slight distance on each side this principal group, in allusion to John xix. 6. The altar-screens were sometimes very large, and took the form of canopied gates in front of the chancel, and were known in France by the name of *jubé*, and in Germany by that of *lettner*, and formerly in England by that of rood-loft, the division itself being known as the rood-screen. They were composed of open tabernacle-work, in stone or wood, and the utmost ingenuity and taste were displayed in this important and sacred feature of the Catholic church. They abound in continental churches and cathedrals. The Church of St. Mary Magdalen, at Troyes, possesses a very fine one, which may be cited as a very perfect example in all parculars.

ROSALIA, St. One of the later saints of the Romish Calendar (she died A.D. 1617), chosen as the patron saint of Naples. She lived a solitary life, and is sometimes depicted in a cave, with a cross and skull; at other times, as receiving a chaplet of roses from the Virgin, or else crowned therewith.

ROSE, St., of Lima. A comparatively modern Catholic saint, who died in the earlier part of the seventeenth century. She is usually depicted with a garland of roses on her head, or contemplating the Infant Saviour in a bouquet of the same flowers.

ROSES are the attributes of St. Dorothea, who bears them in a basket. Sts. Casilda, Elizabeth of Portugal, and Rose of Viterbo, carry them in their hands or caps. Crowns of roses are worn by St. Rosalia, St. Angelus, St. Rose of Lima, Sts. Ascylus and Victoria, &c.

ROSE LAKE. A rich tint prepared from lac and madder precipitated on an earthy basis; it is also known as rose madder.*

ROSE PINK. A coarse kind of lake produced by dyeing chalk or whiting with a decoction of brazil-wood, &c.

ROSE-WINDOW. A circular window with a series of mullions diverging from the centre to join the cusps around, forming divisions which bear a general resemblance to the leaves of a rose.

ROSSO ANTICO. (*Ital.*) The fine-grained, deep-toned red marble used by the ancient statuaries in Egypt and early Greece, and occasionally by the Romans.† It is of a deep blood-red colour, with minute white spots, and occasionally white veins.

ROSTRUM. (*Lat.*) The stage in the Roman Forum from which orators addressed the people, and which obtained its name from being adorned with the beaks (*rostra*) of ships. Hence the term is generally applied to a place constructed for the use of orators. The rostrum of a Roman galley was the pointed beak, usually representing the head of an animal, with which they ran into an enemy's vessel.

ROTUNDA. (*Lat.*) A temple, church, or other building, circular within and without.‡

ROUGE. Under the name of rouge several preparations are sold, most of

* See the articles Lake and Madder in this Dictionary.

† There is a colossal statue of Marcus Agrippa, in the Grimani palace at Venice, sculptured from this marble.

‡ See cut to Choragic Monuments and Monopteros.

them being carmine diluted with alumina, or even more frequently with chalk. The real French rouge, which finds its way to the toilet-table for the strange purpose of "painting the lily," is prepared from the safflower (*carthamus tinctorius*) by infusing the flowers in a weak solution of soda, and precipitating the colouring matter on cotton wool, or on finely-powdered *talc*, by crystallised lemon juice. Dr. Ure considers this the only preparation of an innocuous kind that can be used for the purpose of colouring the cheeks.

ROULETTE. (*Fr.*) A small instrument used by engravers to produce a series of dotted lines on a plate. It takes two forms, one like a spur-rowel (Fig. 1),

1. 2.

which is rolled over the surface of the plate when covered with the etching-ground; and another (Fig. 2) which rolls at right angles with the shaft of the tool, the rowel being thick in the centre, and diminishing to the sides, which are notched and sharpened to a series of fine points; they act upon the etching-ground by carrying off minute portions.

ROUNDEL. The small circular shield carried by soldiers in the fourteenth and fifteenth centuries. It was held in the hand to ward off a blow, and was sometimes not more than a foot in diameter.

ROYAL ACADEMY. This, the only body of artists in England having a royal charter of incorporation, originated through the desire felt by artists during the reign of George II. for something like the academies of the Continent,* in which they could meet for mutual instruction, and have the advantage of drawing from the living model. Sir James Thornhill and Hogarth sought to establish them, and did so, but without much ultimate good success. About the same time, the pictures painted for the Foundling Hospital were exhibited, and this led to the idea of other exhibitions of English Art. The first took place in the rooms of the Society of Arts, in 1760; it was so successful that native Art asserted its claims to notice; and eight years afterwards, George III. gave his charter to the associated body of artists, with Sir Joshua Reynolds as president at their head, under the title of "the Royal Academy, for the purpose of cultivating and improving the Arts of painting, sculpture, and engraving."

The society consists of forty members, including the president, twenty associates, and six associate engravers. The funds for its support entirely arise from the exhibitions of the works of its members, and others who contribute to the annual exhibitions; which generally produce an average of £6,000. Students are admitted, to draw from the collection of casts from the antique and the living model, and to the lectures, upon application to the council, accompanied by some specimen of their ability, which is further tested by a preliminary drawing from the antique, made within the Academy, and accompanied by an anatomical drawing of a figure and skeleton, denoting the several bones and muscles. If these be approved, the student receives admission to the Antique School for his preliminary studies. The library and collection of prints are also open to his reference. Prizes of medals in gold and silver are given to successful students; the recipients of the gold medals have the chance of being sent to Rome to study, with an annuity of £100 each and their expenses paid going and returning. Every three years the council sends one such student to the "Eternal City."

It has been the custom for each member of the Academy to present a picture on his election; and these form a very curious series of works, exceedingly valuable as illustrative of the English school. Among them are portraits of Sir W. Chambers and Sir Joshua Reynolds, both by the latter artist, Fuseli's "Thor battering the Ser-

* See page 2 of this Dictionary.

pent," Stothard's "Charity," Lawrence's "Rustic Girl," Wilkie's "Rat Catchers," Flaxman's "Apollo and Marpessa," Bank's "Falling Giant," &c., &c.

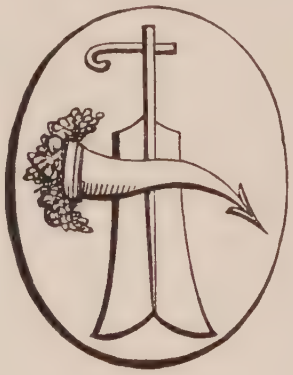
The collection of early art possessed by the Academy chiefly consists of a noble series of casts from the antique: they have, however, three pictures of great value in the history of Art; one an unfinished cartoon in black chalk, by Leonardo da Vinci, representing the Virgin and Child accompanied by St. Anne; and a copy in oil of the same artist's "Last Supper," made by his pupil, Marco d'Oggione, when the original was in a perfect state, and which is very valuable now that it is nearly perished. They also possess a remarkable bas-relief in marble, by Michael Angelo, in an unfinished state, which represents St. John presenting a dove to the Infant Saviour, who is in the arms of the Virgin.

ROYAL BLUE, BLEU DU ROI (*Fr.*) A rich deep blue prepared from smalt, and used for enamel and porcelain painting; it was first introduced in the royal factory at Sèvres, and received its name in compliment to Louis XV. Being a vitreous pigment, it is not eligible for water or oil colours, as it fades in the one process, and blackens in the other.

RUBENS' BROWN. A rich brown pigment, which obtains its name from the patronage bestowed on it by the great Fleming; it is a warmer and more ochreous colour than Vandyke brown.

RUBY. A precious stone varying in colour between a bright scarlet and crimson; hence those tints are known in the arts as *ruby-coloured*. It is a stone next in value and hardness to the diamond, but with the jewellers of the sixteenth century it had a higher value than the diamond; even now a perfect ruby of a deep rich tint, and weighing more than 3½ carats, is more valuable than a diamond of the same weight.

RUDDER. That portion of a vessel which determines its course, and guides it safely. The most ancient vessels were guided with oars alone, and the original rudder was formed like a large oar; and two were usually placed at the stern of the vessel (one on each side, as exhibited in our cuts pp. 34 and 202). The rudder



was adopted as an emblem of Fortune, and appears crossed by her other attribute, the cornucopia, on a cameo of the Stosch collection, which is here engraved.

RUFF. The large collar, of lace or muslin, worn by both sexes at the end of the sixteenth and beginning of the seventeenth centuries.

RUSSET. A so-called *tertiary* colour, composed of the two secondaries, VIOLET and ORANGE, in equal strength; or, more correctly, it is a *red*-grey, derived from the mixture of the three primary colours in equal strength, but in unequal proportions, consisting of two parts of RED and one part each of blue and yellow, *e. g.*:—

Blue Red	Violet	Russet.
Red Yellow	Orange	

It may also be regarded as compounded of a primary colour (RED) with a secondary, GREEN, the primary being in excess. The *opposite* to RUSSET is *green*-grey, which consists of two parts blue added to one part each of yellow and orange.*

RUSTIC-WORK. An affected imitation of roughly constructed building or decoration, produced in masonry by leaving the surfaces of stones rough, or columns,

* See the Analytical Table of the principal combinations of the three primitive colours in Hundertpfund's *Art of Painting restored.*

as if partially cut from unhewn stone, with imitation stalactites, &c., cut on it to give it greater quaintness. In woodwork, it is used to designate summer-houses and garden furniture made from rough limbs of trees, and arranged in fanciful forms.

SABBATONS. *In Armour*, a round-toed, armed covering for the feet, worn during part of the sixteenth century.

SABLE. The best kind of brushes are those made from the fur of the sable; they are exceedingly strong and elastic, and give fineness and spirit to the touch of the artist: they are, however, unfortunately the most expensive brushes made.

SABRE. A broad cutting sword with a curved blade, adopted from the artistic nations in the middle ages. (See SCYMETAR.)

SACELLUM. (*Lat.*) A small unroofed enclosure containing an altar sacred to a deity. The term is also used to indicate a small monumental chapel within a church, generally taking the form of a square canopied enclosure, with open sides formed by stone screens, the tomb in the centre being used as an altar, and having an altar-screen at its head. Within these chapels, masses were said for the repose of the souls of those buried therein. There are fine examples of such tombs at Boxgrove, Sussex, and in Winchester Cathedral.

SACRAMENTSHAUS. (*Ger.*) A shrine for holding the sacrament, which in German churches is sometimes of a very large and highly decorative order. The finest known is by the famous Peter Fischer, in the Church of St. Sebald, at Nuremberg.

SACRISTY. That apartment in an ecclesiastical edifice in which the vestments and sacerdotal implements are preserved.

SAFFRON. The *zafferano* of the older Italian writers is produced from the flowers of the crocus; it was used as a glazing.

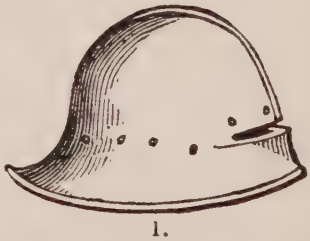
SAGGITTARII. (*Lat.*) The body of archers attached to the Roman army, so termed from the *saggittæ* or arrows they used.

SAGGITTARY. (*Lat.*) The hippocentaur (see that word); a fabulous junction of man and beast armed with bow and arrow (*sagitta*).

SAGUM. While the superior officers of the Roman military wore the PALUDAMENTUM, the common soldiers and inferior officers wore the SAGUM, a kind of cloak made of wool, open in front, and generally

fastened across the shoulders by a BROOCH. The SAGUM was the garb of war, as the TOGA was that of peace;* it was extensively worn by the northern nations, particularly in Germania and Gaul.

SALADE, SALLET. A light kind of

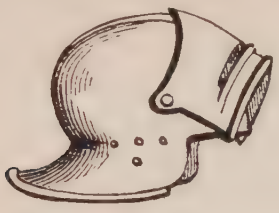


1.

helmet, introduced during the fifteenth

* The engraving is copied from a Roman statue of a barbaric chieftain in the Louvre; he wears the sagum over his tunic, and also the characteristic bracchæ.

century, chiefly for the use of foot-soldiers. Fig. 1 represents a German salade, with visor in one piece, to cover the head and



2.

upper part of the face. Fig. 2 has a moveable visor, as worn in the English army, temp. Edward IV. Both are in the armoury at Goodrich Court.

SALAMANDER. A fictitious monster believed to be generated and to exist in flames. It was adopted by Francis I. of France as his badge, and represented as a lizard in the midst of flames.

SALIENT. A term applied by heralds to animals represented as springing or leaping.

SALTIRE. An heraldic bearing like the letter X, or St. Andrew's Cross.

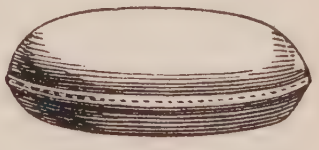
SAMNITES. (*Lat.*) A class of gladiators who wore a close helmet, a shield, and greaves,* and who received that name from the circumstance of their being armed after the manner of the Samnite soldiers.

SANCTUS-BELL. The small bell carried by the acolite, and rung to call attention to the more solemn parts of the Roman Catholic church service, particularly on the elevation of the Host, and at the conclusion of the ordinary, when the words "Sanctus, Sanctus, Sanctus, Deus Sabaoth" are pronounced by the priest, and from which the bell receives its name. These bells, in common with most other articles of church furniture, occasionally display much enrichment; and, for large cathedrals, they are sometimes so constructed, that three small bells are concealed, to act under one large one, forming a sort of cover, and softening their sound.

SANDAL. A protection for the foot, consisting of a sole, to which thongs are attached to fasten it round the instep and ancle. They were frequently varied in their detail, and exhibit great differences in their decoration and in the mode of arranging the straps, which were frequently embroidered, and sometimes decorated with gold and jewels. They were simple articles of use, or costly articles of luxury, according to the taste or wealth of the wearer.

SANDARAC. A peculiar resinous substance obtained from the African arbor vitæ (*thuya articulata*) in small cylindrical or spherical tears, of a pale yellow colour, transparent and brittle. It is used in the manufacture of spirit varnishes.

SAND-BAG. A leathern cushion, tightly filled with fine sand, used by en-



gravers to prop their work at a convenient angle, or to give free motion to a plate or woodcut, in engraving curved lines, &c.

SAND-PICTURE. A picture formed by arranging sand of various tints on a glutinous ground, so that the general effect is similar to that of a coloured picture; and the additional effect of embossed surface readily produced by the depth or body of sand laid upon the surface, by which bold relief is obtained. It was practised with considerable success in the last century, and is still occasionally seen in the neighbourhood of coasting districts remarkable for the varied colour of the sand near them—such as Alum Bay, in the Isle of Wight.

SANGUINE. A deep blood colour, prepared from oxide of iron.

SAP-GREEN is formed from the juice of buckthorn berries, which are first fermented in a tub for eight days, and then placed in a press with a small quantity of alum, and concentrated by gentle evaporation; it afterwards is hardened by enclosure in bladders. It is used in water-colour

* As exhibited in our engraving, p. 95, illustrative of the word CAMPETRE.

painting, but is of no real value, as better pigments of the same colour can be produced by mixtures of blue and yellow.

SARACENIC. Possessing the characteristic feature of that species of decoration which was introduced into Europe by the Arabs or Saracens. (See ALHAMBRAIC.)

SARCOPHAGUS. A tomb in which a burial was made, so called from *σαρκοφαγος* (flesh consuming), because the stone of which they were originally constructed was believed to have that power. This stone was obtained near the city of Troas, and was a sort of pumice-stone, which destroyed all but the teeth of a body placed in it in the course of forty days; an event no doubt accelerated by the use of quicklime. The finest antique sarcophagus is that in the Museum of Sir John Soane, which was brought from Egypt by Belzoni, and is of alabaster, sculptured all over with hieroglyphics. The Roman sarcophagi were frequently sculptured with figures and ornaments of an elaborate kind, and are among the most valued treasures of modern museums.

SARDONYX. A siliceous stone much valued by the nations of antiquity. It derived its name from its resemblance in colour to the flesh under the finger-nail. It was extensively used for gem-engraving, the white and red strata having the effect of a modern cameo.

SATIN. A silk stuff, originally imported from China. It is so manufactured, that it does not exhibit the crossing of the warp and weft in weaving, but has an uniform and highly-glossed surface. It is also thicker than ordinary silk.

SATYRS. Demi-gods resident in woods, and represented as monsters, half men and half goats, in allusion to their libidinous propensities. They have goats' horns also on the head, and are generally represented in bacchic or saturnalian orgies. The marks which characterise these creations of the Greek poets (the "good for nothing and wanton satyrs" of Hesiod) are—powerful forms, but not ennobled by gymnastics, or elegantly developed; snub-nosed; pointed goat-like ears; sometimes also with protuberances on the neck (LACINIA), and, in old satyrs, the forepart of the head is bald, the hair bristly, the tail scanty. But sometimes they are of nobler forms.*

SAUNDERS' BLUE. The name sometimes given to ultramarine; a corrupted form of *cendres bleu*, the colour being obtained from calcined lapis lazuli.

SAW. This is an attribute of the apostles St. Simon and St. James the Less.

SCABBARD. The sheath of a sword or dagger, upon which the arts of the goldsmith and jeweller were formerly much employed. Fanciful subjects and mythological stories were frequently embossed on them, and they were occasionally made in the precious metals, and adorned with gems. In the British Museum are preserved some very beautiful designs by Holbein for the scabbards of daggers. Others are engraved by Meyrick and Jubinal.

SCAGLIOLA. (*Ital.*) An imitation marble, first invented by Guido del Conte, at Carpi, in Modena, at the commencement of the seventeenth century. It is formed by a substratum of finely-ground calcined gypsum, mixed with a weak solution of Flanders glue, the surface being studded, while soft, with splinters (scagliole) of spar, marble, granite, bits of concrete, coloured gypsum, or veins of clay in a semi-fluid state. The substances employed to colour the spots and patches are the several ochres, boles, terra di Sienna, chrome yellow, &c. The surface of the column is turned smooth upon a lathe, polished with stones of different fineness, and finished with some plaster-pap, to give it lustre. Pillars and other flat surfaces are smoothed by a carpenter's plane, with the chisel finely serrated, and afterwards polished with plaster by friction. The glue is the cause of the gloss, but it renders the surface liable to be injured by its moisture, or even by damp air.

SCALE. Proportion or measurement.

* Vide Müller's *Ancient Art and its Remains.*

Thus, we say anything is drawn to a scale of *one-third*, when it is *two-thirds* less than the original size, &c.

SCALES, with small figures in them, representing human souls, are held by St. Michael, the Archangel, who weighs men's deeds in life. Sometimes evil actions, covetousness, &c., are delineated by their attributes in one scale, which devils try to pull downward. Scales are also held by the angelic choir of thrones.

SCALPTURA. (*Lat.*) Working in precious stones. The figures are either *depressed* (cut into the material), INTAGLIO, which was chiefly applied to producing seals and MATRICES for coins and medals, or *raised* (CAMEO). The chief object of the first is the *impression* (ECTYPUM), for which were employed transparent stones of uniform or variegated colour—such as agate, chalcedony, cornelian, &c. The chief aim of the latter is *ornament*, and for this purpose were employed variegated stones—such as onyxes, sardonyxes, &c. Careful polishing of all parts of the engraved figures was a great aim of the ancient stone-cutters. Many works, admirable for the extent and difficulty of the workmanship, have been preserved; although none of them belong to the times of a pure taste and a genuine Hellenic exercise of Art.*

SCAPULARY. A narrow piece of stuff worn by certain monastic orders, male and female. It crosses the shoulders (*scapula*), and reaches down to the feet. It is generally white if the dress be dark, and *vice versa*.

SCAUPER. A tool having a semicircular face, used by engravers to clear

away the spaces between the lines of an engraving, in the manner of a chisel, as represented in our engraving, which delineates the cutting end of the tool of its natural size.

* Vide Müller's *Ancient Art and its Remains.*

SCARLET, ESCARLET (*Fr.*) A brilliant red colour.

SCENA. (*Gr.*) The scene of the ancient theatre was constructed like a temple, with three gates to admit the actors. The central one was devoted to the use of the most important personages of the play, the side-entrances to inferiors, curtains veiling their approach. According to Vitruvius, there were three kinds of scenes—tragic, comic, and satiric. The tragic was composed of architecture, like the front of a palace or temple; the comic, like an ordinary house, or street of houses; the satiric, of rural buildings and trees. But all such scenes appear to have been regularly built or modelled in the ancient theatre, and not painted on a flat surface, as with ourselves, until after the time of Æschylus. Aristotle attributes their introduction to Sophocles. They were laid down on flat surfaces by perspective lines, imitating reality; and Pliny has enumerated the names of some who were celebrated as proficients in this art.

SCENE-PAINTING. In the early days of the English stage, painted scenes were not displayed before the audience; the actors played on a raised stage projecting into the pit, and a curtain behind allowed them entrance and exit. Sir Philip Sidney has left a quaint description of their mode of describing a change of place in the action of each drama represented. "Now you shall have three ladies walk in to gather flowers, and then we must believe the stage to be *a garden*. By and by, we have news of a shipwreck in the same place, then we are to blame if we accept it not for *a rock*. Upon the back of that, out comes a hideous monster with fire and smoke, and then the miserable beholders are bound to take it for *a cave*." Sometimes a board was exhibited, upon which the name of the place was inscribed where the scene was laid; or tapestry formed a somewhat appropriate background to the actors. Early in the seventeenth century, Inigo Jones exhibited at the court masques the first appropriate decorations of the

kind in England; and Daniel, the poet, records, that "the machinery, and contrivances, and ornament of the scenes, made the most conspicuous part of the entertainment," when his masque, "The Queen's Wake," was presented in 1610, on the creation of Henry as Prince of Wales. Inigo Jones and Nicnolas Laniere, the musician, had great genius for these productions; but the cost was excessive, therefore the public stage could not afford it. In the Puritanic age following, the stage was entirely neglected; and it was not resuscitated till the end of Cromwell's reign, when D'Avenant produced his "Siege of Rhodes," in 1656, "made into a representation by the art of perspective in scenes."

Betterton was the first to improve scenic effects on the stage of the theatre in Dorset Gardens, and the name of one artist—Streater—is recorded as employed at that time. The scenery, however, partook much of the character of that exhibited in the older court masques, and it was of a heavy and elaborate kind, not capable of those quick and striking changes effected upon the modern stage. It was entirely of the nature of what is now termed *set-scenery*, regularly built up by carpenters before the curtain rises, to be taken to pieces again when it falls. Elaborate "machines" for the rise of superhuman personages, or their descent, &c., were also invented; but they were equally cumbrous, and appear to have been chiefly copied from the extravagances of the Versailles court-ballets, as we see them exhibited in prints of the period. The great reformer of the stage in this particular was John Rich, whose taste completely lay in gorgeous pageantry, and who spared no expense in the decoration of Covent Garden, while it was under his management, in the early part of the last century. Frank Hayman, Thomas Dall, John Laguerre, and William Hogarth occasionally painted scenes; and Richards, the original secretary to the Royal Academy, was so successful in the art, that two of them, exhibited in "The Maid of the Mill," have been perpetuated in line engravings by Rooker. The son of this engraver was one of the most celebrated scene-painters, and his drawings still attest the ability which he could bring to the task. But the greatest name hitherto connected with the art was that of Philip James de Loutherbourg, who was invited by Garrick to preside over the scenic arrangements of his theatre. The first display of the powers of this great landscape-painter was made in Shakspere's "Winter's Tale," which gave the greatest scope to variety, and in which Loutherbourg introduced a variety of new effects by the aid of transparencies, &c. John Kemble was equally anxious to promote the *mise-en-scène* of the immortal bard, and he engaged William Capon, who had studied under Novosielski, the painter at the opera, to furnish him with accurate scenery for Shakspere's historic plays, a task his knowledge as an antiquarian draftsman enabled him to effect most admirably; his architectural designs of old English street-scenery, some of which still exist,* are remarkable for the minute truthfulness with which they resuscitated old England. Robert Dighton and Charles Dibdin also practised the art in London; and Patrick Nasmyth in the north, many of whose scenes were admirable works of Art. The living artists, Stanfield and David Roberts, commenced their career as scene-painters; and the admirable way in which the former enriched "Acis and Galatea," but a few years since, by the aid of his magic pencil, cannot be forgotten by any who saw his scenery. Grieve and Phillips, who have since devoted themselves to panoramic painting, did great things previously for the stage; but the greatest painter it at present possesses is William Beverley, many of whose scenes are as perfect pictures as any hung on the walls of a nobleman's gallery.

It is an art which, unfortunately, is

* The Editor of the present work possesses two, which fully bear out all that is here said.

too short-lived in its nature to be remembered long; and its best products are often destined to be painted out, to make way for another subject, before many weeks be passed; still it is one which requires a large share of general knowledge, as well as artistic ability. He must realise the various natural features of the countries in which the action of a drama lies, as well as the peculiarities of its buildings, from the palace to the hovel; he has also to contend with peculiar difficulties of light and colour consequent from the artificial construction of the stage, as well as the combinations of such unnatural things as *wings*, *sky-borders*, and other accessories. Few among those who enter a theatre to be amused, pause to consider how much thought has been employed to render their instruction so effective; still fewer appreciate the labour and research necessary to truly make the stage the mirror of life in past and present time; but this has been done on the modern stage very frequently in a wonderful manner.

SCENOGRAPHY. (*Gr.*) The art of representing any building or object entire as it stands.

SCEPTRE, Skeptron (*Gr.*) An emblem of sovereignty and dignity. Originally a staff or walking-stick, it afterwards became a weapon of defence and assault; and the privilege of habitually carrying it was indicative of power and station; it belonged more especially to kings and leaders; but it was also borne by priests, seers, heralds, and judges. Those who bore the sceptre swore solemnly by it, taking it in the right hand, and raising it to heaven. At an early period it assumed the form of a truncheon, made of ivory or the precious metals, pierced with golden or silver studs, and encircled with gems. The ivory sceptre of the kings of Rome was surmounted by an eagle. It was an attribute of Jupiter and Juno as sovereigns of the gods.

SCHEELE'S GREEN. (See Emerald Green.)

SCHMELZE-GLASS. A peculiar ornamental manufacture invented by the ancient Venetians, and formed by fusing coloured glass until the mass assumed the appearance of jasper, cornelian, and other rare stones.

SCHOOLS OF ART. Certain modes of drawing and painting, followed by pupils of a great master, have led to the foundation of well-defined "schools" of painters, since the revival of the Art among the Byzantine and Tuscan painters of the thirteenth and fourteenth centuries, which diverged into the Florentine and Genoese schools (Cimabue and Giotto taking the head of the former), and the schools of Umbria and Bologna. The fifteenth century was the great period of artistic development, whence we may trace modern excellence, commencing with the Florentine School, at the head of which were Fiesole and Masaccio. This school diverged into the different styles, consisting of—1. Such as studied exact natural truth, and whose first exponent was Ghirlandajo; 2. Such as combined therewith a species of poetic treatment, as Fra Filippo Lippi, Sandro Botticelli, and Berrozzo Gozzoli; 3. Such as adopted a sculpturesque treatment of the figure, as seen in works of Andrea del Castagno, Antonio Pollajuolo, and Andrea Veroccio. During the first half of the sixteenth century, this school was adorned by the genius of Leonardo da Vinci and Michael Angelo.

The Roman School (into which that of Bologna Romagna merged) is the most important for its solid and legitimate effect; a result which may be attributed to the purity of study and delicacy of feeling engendered by its great head, Raffaelle Sanzio d'Urbino, followed out by Giulio Romano, Mazzolina di Ferrara, Zucchero, Baroccio, Carlo Marratti, and others.

The Venetian School gloried in its colour, and the magic pencil of Titian gave it a position which Giorgione and Sebastian del Piozbino had but prepared it for. The pupils and successors of him who "dipped his pencil in the rainbow," viz. Bonifazio, Bordone, Tintoretto, Paul

Veronese, Bassono, Garofalo, and others, followed in his footsteps, and gave this school a European renown.

The Lombard School, also known as that of the *Eclectics*, was established by the Caracci, the principles of which have been explained by Agostino in a sonnet of his own composing, which may be thus translated:—"Adopt the *design* of the Roman, with the *colour* of the Lombard school, adding the *motion* and *shade* of that of Venice. Join the just *symmetry* of Raphael with the *power* of Michael Angelo, the *purity* of Correggio, the *truth* of Titian, the *decorum* and *solidity* of Tebaldi, the learned *invention* of Primaticcio, and a little of Parmigiano's *grace*." To this school belong Correggio and Parmigiano, and such were the painters from whom the Carracci were induced to select the qualities of their Eclectic style; "for Agostino and Annibale were, at the commencement of their career, unacquainted with the works of the originators of the beauties which they professed to imitate. Before opening their celebrated school, however, they visited Parma and Venice, and became familiar with the works of Correggio and Titian; but it was only mediately, through the works of the masters above mentioned, that they could demonstrate their principles to their scholars. The St. Cecilia of Raphael was not, and could not have been, taken as a standard of the style of that great master. Lodovico is the real founder of the Bolognese school; he was the guide and instructor of his cousins, who were some years his juniors."* Their style of proceeding in "making up" a painter according to their own recipe above given, has been severely commented on by Fuseli in his eleventh lecture. Certainly with the age of the Macchinisti began the decadence of that great and pure Art revived again by the genius of Raphael; and a meretricious and untrue style, in which the dictum of a school took the place of the teachings of nature, and led to the adoption of individual whims, which, following so rapidly one upon another, caused the school to sink from Guido Rheni, and Guercino, to Giardano. Nicholas Poussin endeavoured to prop its fall by a reversion to the purer principles of classic Art; but neither his genius, nor that of the men who had ranked themselves as opposers of the school under the name of *Naturalisti*, could prevent the decay of Italian Art. "This decline resulted with many painters from a light and pleasing, but superficial invention, accompanied by a corresponding skilful, but decorative treatment; in others, it proceeded from a close but spiritless adherence to a set of obsolete rules, which destroyed the peculiarity of individuals as well as of schools. With few exceptions, sound technical science, as the basis of manipulation in painting, was lost."*

The German School may be said to have originated with the versatile genius of Albert Durer, and was followed by Lucas van Leyden, Holbein, Netscher, Mengs, &c. It was remarkable for a strict adherence to nature, and for much power of drawing qualifications, which still remain the chief characteristics of its modern disciples, under Cornelius, Kaulbach, and Overbeck.

The Flemish School combines with the German after the middle of the sixteenth century. Its early history begins with the Van Eycks, who have given to the world a school of their own in Roger of Bruges, Hans Hemling, Jan Mabuse, and Quintyn Matrys. Its great glories centre in Rubens and Vandyke; their works are remarkable for brilliance of colour, exactness of drawing, and great command of chiaro-oscuro: but Rubens wants grace; and in founding his style on nature, relying on his power of exhibiting her as he saw her, he frequently lacks dignity. Teniers is one of its chief ornaments, though he very frequently lost his proper position in the lowness of his subjects. Steinwick, Spranger, Snyders,

* R. H. Wornum's *Epochs of Painting Characterised.*

* Dr. Waagen.

Niefs, &c., may be particularised as among the remarkable men of a school which may be considered as the legitimate descendant of the Venetian school of colourists.

The Dutch School is even lower in refinement; but the great genius displayed by its principal painter, Rembrandt, elevated it into importance. His marvellous power over light and shade was what the world had never before seen, and it has died with him who first exhibited it. It was too much the fault of this school to select the vulgarest scenes of life for the employment of the pencil; thus we find great power of drawing, colouring, and a perfect mastery of the mechanism of Art, combined with high artistic feeling, devoted to some unworthy subject, which no genius can redeem, and which but excites a feeling of regret to see talent so misdirected. Ostade, Gerard Dow, the two Breughels, Karel du Jardin, Pieter Laer (called Bamboccio), Jan Lingelbach, Nicolas Maas, Gabriel Metzu, Frans van Mieris, Eglon van der Neer, Gaspar Netscher, Cornelius Poelemburg, Paul Potter, Godfried Schalken, Pieter van Slingeland, Jan Steen, Gerard Terburg, and Philip Wouverman, may be named as the principal exponents of the power of this school. Of the landscape and marine painters of the same period, the following were the principal:—Ludolph Bakhuyzen, Nicolas Berghem, Jan and Andries Both, Albert Cuyp, Simon van der Does, Jan van Goyen, Aart van der Neer, Jacob Ruisdael, Mindert Hobbema, Herman Swanevelde, Adam Pynacker, Adrian and the two Williams Vande Velde, and Antony Waterloo. Of architectural painters:—G. Hoekgeest, Jan van der Heyden, Pieter Neefs, Hendrik van Vliet, and Hendrik van Steenwyck. Of painters of birds, still life, fruit, flowers, &c., the following:—Jan Davidsz de Heem, Melchior de Hondekoeter, Jan van Huysum, Rachel Ruisch, Jan Weenix, Jan Wynants, Adrian van Utretcht, and Willelm Kalf.*

* Kalf's pictures of fruit, glass, plate, &c., are perfectly wonderful; Van Utretcht was, perhaps, the best of all the Dutch painters of game, dead birds, &c.

The Spanish School, while it possesses great power, has for its characteristic a certain gloom and wildness belonging to the national mind. This peculiar school of painting appears to have been one of the more recently established of the modern schools of Europe; in its prevailing characteristics it exhibits a close connection with some of the schools of Italy, especially those of Venice and Naples, though its earlier development seems to have been due to the immigration of Flemish artists into Spain. The principal works undertaken in Spain date from the time of Philip II.; they were chiefly executed by Italians, and the principal Spanish painters studied in Italy. Titian spent a few years in Spain in the reign of Charles V.; but the works he executed were oil pictures, and chiefly easel-pieces, which, though guides in colouring to the Spanish painters, were less the models of the great masters of Spain than those executed in Philip's time. The painters of Spain have been classified into three principal schools, but these divisions are as much local as characteristic; they are those of Valencia, Madrid, and Seville. The following are the principal masters of these several schools, with the names of the places where they chiefly resided and worked, arranged chronologically, from the sixteenth century inclusive:—Of the sixteenth: Antonio del Rincon, Toledo; Alonso Berruguete, Castille and Toledo; Luis de Vargas, Seville; Alonzo Sanchez Coello, Madrid; Luis de Morales, el Divino, Badajoz; Dominico Theotocopuli, el Greco, Toledo; Vicente Joanes, Valencia; Miguel Barrosa, Escorial and Toledo; and Alonzo Vazquez, Seville. Of the seventeenth century: Pablo de Cespedes, Cordova and Seville; Juan de las Roelas, Seville, Francisco de Ribalta, Valencia; Juan del Castillo, Seville; Francisco Pacheco, Seville; Alonso Cano, Andalucia and Madrid Antonio de Pereda, Madrid; Diego Velaz

quez, Madrid; Juan de Pereja, Madrid; Francisco Zurbaran, Seville and Madrid; Francisco Rizi, Madrid; Claudio Coello, Madrid and Zaragoza; Juan de Valdes Leal, Madrid; Antonio Palomino y Velasco (the Spanish Vasari), Cordova; Bartolomé Estéban Murillo, Seville; and Francisco de Herrera, el Mozo (the young), Madrid and Seville. This list comprises all the great painters of Spain; there were no very distinguished Spanish masters in the eighteenth century. The following are the most distinguished of those above mentioned:—Antonio del Rincon, Luis de Vargas, Morales, Joanes, Cespedes, Roelas, Ribalta, Pacheco, Alonso Cano, Velazquez, Zurbaran, and Murillo.*

The French School of painting was, until the latter part of the eighteenth century, in all respects a branch of the schools of Italy. The earliest mature development dates from the reign of Francis I., who employed many distinguished Italian artists in France; and what is termed the French school arose from the examples left by these Italians at Fontainebleau. The masters who engrafted the Italian principles of Art among the French were Il Rosso, Primaticcio, and Niccolo dell' Abate. The earliest French painters of distinction, and the only two who cannot be said to belong to this Italianised school of the sixteenth century, were Jean Cousin and François Clouet, called Jeannet, who belonged to what is termed the Gothic school, and painted in the manner of the Italian *quattro-centisti*. The three greatest names in French Art are Claude Lorraine, Nicholas Poussin, and Anthony Watteau. Le Brun, Le Sueur, Dufresney, Jouvenet, and others, can but be considered as the people of a transition period, whose works picture the taste of an age, rather than the exposition of true Art. It was with J. L. David that a new era commenced in Art, which may possibly have been generated by the revived classicalities of a revolutionary mania which convulsed France. The Greek ideal of a monumental kind was adopted by him for historic painting, and has been happily characterised as "a moroid imitation of the antique." He was followed in his stiff insipidities by Gros, Girodet, and Guerin; but nature again appealed to the world in the work of Guerin's celebrated pupil, Gericault, whose "Wreck of the Medusa" appalled by its truth to nature and power in Art. Leopold Robert followed in the same track, and produced some remarkable and life-like scenes. Paul Delaroche took up his wondrous pencil, to delineate history with the power of a genius and the truthfulness of a historian, and nature again appeared on the walls of the French exhibition-rooms. No painters excel the modern French school in history; but in landscape they are inferior to those of England and Belgium.

The English School is the youngest of the cycle of Arts; but its youthful vigour has given it a wondrous position in a comparatively short time. The first great native genius, who neither copied in a school, nor followed its rules—who struck out his own path, in which he has hitherto been alone, and whose thoughts, subjects, and sympathies were all essentially English—was William Hogarth. "Hogarth," says Walpole, "had no model to follow and improve upon. He created his art, and used colours instead of language. His place is between the Italians, whom we consider as epic poets and tragedians, and the Flemish painters, who are as writers of farce and editors of burlesque nature." * Hogarth's was the period of the revival of painting in England in every department of the art; the hitherto brightest names in the annals of English painting were his contemporaries—Sir Joshua Reynolds, Gainsborough, Wilson, West, Romney, Cotes, Cosway,

* R. N. Wornum's *Epochs of Painting*.

* The best exponent of Hogarth is Charles Lamb, who has written a most admirable essay on his genius, for which he was the first to assert a high claim; since followed by Leslie, in his lectures before the Royal Academy.

Barry, and Mortimer; to whom may be added the foreigners—De Loutherbourg, Zoffany, Cipriani, Moser, and Fuseli, all domiciliated in England. Toward the end of the century, the most conspicuous masters in the department of history were —Opie, Northcote, Westall, Copley, Harlow, Hilton, &c.; in portrait—Sir T. Lawrence, Hoppner, Jackson, and Raeburn; in *genre*—Wilkie, Bird, Smirke, and Newton; and in landscape—Constable, Callcott, and Collins. We must refer to our account of the VERNON GALLERY for such other names as belong to modern English Art, and which have given a position to our native school for the first time —a position now duly acknowledged by those who surround us.

SCHWEINFURTH'S GREEN. A brilliant sea-green colour, prepared by boiling together solutions of arsenious acid and acetate of copper, adding its own weight and quantity of water, and allowing the whole to rest for a few days.

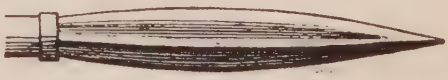
SCIAGRAPHY (*Gr.*, *skia*, a shadow, and *grapho*, to delineate). The draught of a building, displaying its plan and general arrangements.

SCONCE. A candlestick, which usually takes the form of a projecting, bracketted support, in wood or metal, and is affixed to

a wall. They originated in the fifteenth century, and were generally of enriched design, exhibiting much ingenuity in conception and taste in execution, particularly such as were manufactured in Flanders and Germany, one of which we engrave, from a print by Hans Burgmair, 1511. In the succeeding century, a variety of fanciful forms were chosen, a very popular one being a human arm to the elbow, which projected from the wall, and grasped the socket for the candle. Large plates of metal, embossed and engraved, were fastened to the walls as a foundation or support for these sconces.

SCOURGE. This implement is placed in the hand of St. Ambrose, St. Anthony, Boniface, Guthlac, &c., to signify their love of mortifying themselves.

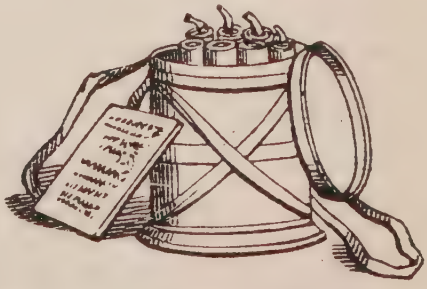
SCRAPER. A tool with a triune blade, each edge of which is sharpened, to remove



the *burr* or ridge which rises on a copperplate by the use of the graver or dry point. It is necessary that it be sharpened with great care, or in removing the burr it scratches the surface of the plate.

SCREEN. An open partition between the nave and choir, to divide the officiating priests from the congregation. Such screens were generally highly enriched by carving and gilding, and the lower panels decorated with painting. Above their summit the rood was placed. (See ROOD-SCREEN.)

SCRINIUM. The wooden boxes, with movable covers, used by the ancients for keeping their books (or rather written rolls). They were cylindrical, and some-



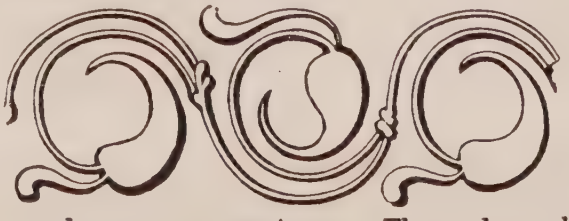
times secured by a lock. Their form was exceedingly convenient for holding such documents, which were labelled above, for easy reference, as exhibited in our cut.

from a painting at Pompeii. Straps were sometimes appended to them, for convenience of removal, particularly by scholars.

SCROLL. A decorative ornament, in use from the earliest period. Its simple convolution is visible in Egyptian works of Art, but is first decidedly pronounced on the vases of the ancient Greeks. The quaint and peculiar characteristics of its occasional forms may be seen to advantage in our first example, selected from a painted frieze, which ornamented the Baths, at Pompeii, where Greek taste, rather than Roman, prevailed. The elegant curve of an antique vase has here been used as the foundation of the ornament adopted, which is alto-

gether of a fanciful character. Our illustration of the word ROMANESQUE exhibits another fanciful combination. The Roman wall-painters appear to have taken much pleasure in giving the rein to fancy when working for internal decoration; and the resuscitation of some of their works led to the arabesques which Raffaelle adopted, and which gave a new impetus to the decorative Arts in the fifteenth century. The forms in nature were seldom faithfully copied, but were adapted by the Roman artists to the style of the object to which they were applied. Thus, the scroll here copied, and which occurs upon a piece of pottery, is evidently based on the study

of a creeping plant; the leaf, the tendrils, and the berry may still be detected, but are so much disguised by the mannerism of peculiar taste, that their prototype could not easily be decided on. This is not, however, always the case; as we not unfrequently find the ivy, hawthorn, oak, laurel, palm, and other leaves combined



with singular fluency and care upon cups and vases intended for the commonest uses. The seed-vessels of plants are also occasionally adopted, as in our third ex-

ample, also copied from one of these ordinary vessels of the red coralline pottery, known as "Samian-ware," and which were abundantly used by the Romans, at home and abroad; as there is scarcely a place in which their location is distinctly established without fragments of this popular ware being exhumed by investigators. With the period of the Renaissance, the classic scroll-ornament was revived;

but it was characterised by florid elaboration, as seen in our last example, from a piece of majolica, or Raffaelle-ware.

SCULPTOR. An artist who works in stone or metal, or who produces any art-manufacture by the aid of the chisel.

SCULPTURE. The art of the sculptor was the glory of the ancients, as that of the painter is of the moderns. In Greek and Roman statuary, we possess the highest examples of the art; and to them the modern sculptor directs his study, and from them obtains his laws. We do not possess, in an equal degree, the power of judging of the paintings of antiquity; but the stories related by antique authors, though somewhat hyperbolical, lead us to imagine that they must have possessed extraordinary capabilities. The nature of this class of Art, as they practised it, naturally led to the loss of examples by which to test the justice of the encomiums passed upon them; but the sculptor's art has survived the wreck of ages, and in the Elgin Marbles, the "Venus de Medici," "Apollo Belvidere," "Farnese Hercules," and abundant other examples, we can still criticise most minutely the labours of the great artists of antiquity. Seldom indeed can the taste of any age be subjected to so rigid a test, and come from the ordeal unscathed; but Greek Art can submit to it with the calm dignity of an almost superhuman power, and end not only victorious, but as a lawgiver to all; for amid all changes of time and circumstance, the pure, the true, and the grand qualities which display themselves throughout their works, are as welcome now as they were in the age of Pericles, and meet with the same response among the moderns as they did with the ancients. To fully comprehend the wondrous position attained in Art by this early nation, it is necessary to feel how deeply they reverenced the science and its professors. We have already noted their intense feeling for the beautiful (see

p. 48). "A religion in which the life of deity is blended with that which exists in nature, and finds its consummation in man (as the Greek religion did), is doubtless favourable to the plastic Art." * In looking upon the works of Phidias, his countrymen beheld the Olympian Jove, or their protectress, Minerva, not as an image, but as a reality; they felt themselves in the divine presence. "To see them was a *nepenthes;* not to see them before death, was almost as great a calamity as to die uninitiated into the sacred mysteries." †

When a sculptor wished to model the Divine upon the highest human form, the youths and maidens of the noblest families would cheerfully become his models, that he might, by a selection of the most finely developed limbs, achieve the delineation of a more than human excellence. So greatly were the Greeks imbued with this love of graceful form, that "contests of beauty" were occasionally held. Amid such a people, so devoted to Art, it is less surprising to find its triumph. No nation, during the two thousand years which have since then elapsed, have bestowed such an attention upon it, nor is it likely ever again to take so full a possession of the mind of a nation as it did among the Greeks. Rome, with all its glory and its power, could not originate similar works; the thoughts of that people were of a more practical character—love of power, war, conquest, commerce, combined to divert their attention, and to occupy their best energies. To them Art was an accessory rather than a necessity; it was employed to adorn their mansions, or eternise the memory of their power and victories—to glorify themselves, rather than to be a worshipped thing among them. In this feeling the moderns have too rigidly followed their mental guidance. The great distinction between the ancients and moderns, in their taste for Art, depends greatly on the want of the religious fervour the former people connected therewith. With them, a statue was not only a thing of beauty, but a sacred impersonation. What its effect upon their minds must have been we may judge by what is still felt in Catholic countries for some figure of a saint, or some picture of a sacred event, which may be looked upon with a deep reverence for some pious reason, although, as a work of Art, it may be below mediocrity.

The night of barbarism which succeeded the fall of Rome brought with it rude attempts in Art, to satisfy that constant craving of the human mind for positive representation, though it resembled the work of infancy—a lower grade even than that of the crippled sculpture of ancient Egypt. In the grotesque works of the tenth century, we look but on the struggles of men desirous of exhibiting that which they had no power to create aright. Their labour may be considered in the light of progressive experiments towards sculpture, rather than the art itself. There is, however, at times, a rude power and barbaric dignity about these works, rather the result of observation than innate strength. To coarsely delineate realities, rather than shadow forth imaginings, was their province. Hence statuary was, as near as they could make it, an impersonation of life; hence the painting and gilding with which they were decorated were necessary adjuncts for the production of a certain effect, limited to a transcript of nature. This practice of painting statues was common during the middle ages. The document recording the wax vehicle or varnish, called *cera colla*, furnished to Andrea Pisano for painting and varnishing a marble statue over the principal door in the façade of the Cathedral of Orvieto, has been mentioned by Sir C. Eastlake.* This practice is alluded to more than once in the MS. of Le Begue, and in the *Tabula Imperfecta* is a reference to some directions, contained in Theophilus, for painting round images (*imagines rotundæ*) and other

* Müller's *Ancient Art and its Remains.*

† Falkener's *Museum of Classical Antiquities*, vol. i.

* *Materials for a History of Oil Painting*, p. 170.

sculptured articles which are not covered with leather, cloth, or parchment. The most remarkable example probably now in existence of the union of painting with statuary is in the baptistry, near the Cathedral of Novara. The building is circular, and supported by a series of columns; the recesses between the columns contain the events of the Passion. The figures, in plastic work, are as large as life, coloured, and, in some cases, the resemblance to life is completed by the addition of real hair. The wall behind the figures, which is painted in fresco, serves as a background to all of them; and the light, aërial tone of the painting contributes much to the effect of the figures.

The custom of painting statues extended also to the colouring with a kind of enamel of figures and bassi-relievi in terra-cotta; and the numerous specimens of this kind of decoration which still remain, prove the estimation in which this art was once held. The most distinguished artist in this style was Luca della Robbia, to whom many of its improvements are ascribed.

In Spain, the art of colouring wooden statues was continued to a comparatively late period. Pacheco gives instructions for painting statues; and it appears that he did not disdain to practise the art himself, and that he even claimed the honour of having introduced a better style of painting sculpture. Alonzo Cano and Montanes are said to have frequently stipulated, that none but themselves should paint the images which they had carved.*

This practice of colouring statuary may find its parallel with the Greeks, but it can scarcely be considered as belonging to the best period of their Art. It is an usage which has excited much attention and controversy among Art-critics, particularly in Germany. The opinion of its friends may be thus stated in Pugin's words:—"An image is intended to represent reality, and should consequently resemble it in colour as well as form; and the dislike that many persons of the present day feel to this sort of decoration arises more from prejudice than any sound or consistent reasons."

From the latter part of the twelfth to the beginning of the fifteenth century, the art of sculpture was most flourishing; the immense cathedrals that were erected during that period were covered with exquisite imagery, executed with wonderful skill. A great degree of grace is visible in many of these works, and a strong religious fervour is apparent in the artist, similar to that visible in the works of Giotto and Fra Angelico. For delicacy of expression and simple beauty, many of these old works may be cited most favourably, in spite of a certain quaintness of treatment which belongs to a school or a period, like the archaisms of ancient Greece. They have received their meed of praise from one of the greatest English sculptors, whose mind was most thoroughly imbued with the beauty of classic Art. At the close of the fifteenth century, a great change for the worse is to be remarked in sacred imagery, much of that executed in England verging on the grotesque. The school founded by Michael Angelo and Bandinelli merged through Torrigiano into a decorative style, rather adapted for adjunctive sculpture in a palace, or for ornament, rather than for pure figure-sculpture, which is the great end of the Art. Bernini, at the early part of the seventeenth century, commenced his career with a considerable feeling for the sister art of painting; and he introduced a meretricious style, imitative in a considerable degree of the flow of drapery and play of light and shade belonging rather to painting than sculpture. The novelty was followed by many sculptors of less genius, and hence a decadence of a somewhat rapid kind succeeded to his period; and it was not until the resuscitation of true taste, by a proper study of the antique, and such a return to its guiding principles as was made by Raffaelle and Michael Angelo, that we have been enabled to place modern sculpture in its present high position. The

* Mrs. Merrifield's introduction to *Original Treatises on the Art of Painting.*

impulse given among ourselves, by the importation of the Elgin Marbles, and their true analysis by such master-minds as Flaxman and Canova, have pointed out the right path of study. Germany and England hold now a proud pre-eminence in modern sculpture; and though the patrons in our own country are still insufficiently instructed to fully appreciate its claims, such names as Baily, Foley, and MacDowell, obtain a European reverence equal to that bestowed on Flaxman, who is even now better known and reverenced in other countries than England, though that is honoured by his birth.

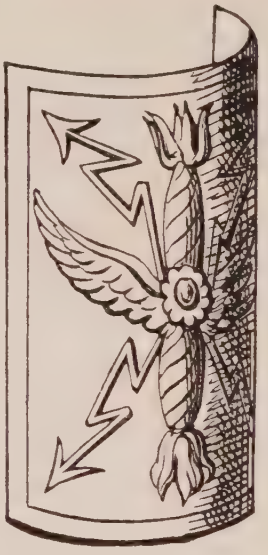
SCULPTURESQUE denotes high relief, possessing the character of sculpture.

SCUMBLED. Tints blended together.

SCUMBLING. A mode of obtaining a softened effect in painting, by blending tints with a neutral colour of a semi-transparent character, forming a sort of glazing when lightly rubbed with a nearly dry brush over that portion of a picture which is too bright in colour, or which requires harmonising; but, unlike regular glazing, it does not entirely, but only partially cover the ground-tint, the brush never being used charged with colour, and thus by its partial dryness depositing minute granular portions of colour over the surface. In chalk and pencil drawing, it is produced by lightly rubbing the blunt point of the chalk over the surface, or spreading the harder lines by the aid of the stump, which produces a peculiarly soft effect. It is, however, used sometimes to an objectionable extent, and may frequently have the ill effect of destroying clearness of tint and decision of drawing.

SCUTCHEON. The shield of a knight, or his armorial bearings. (See ESCUTCHEON.)

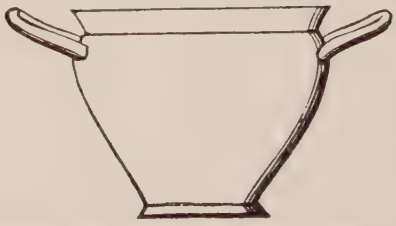
SCUTUM. A Roman shield, worn by their heavy-armed infantry. It was painted with emblematic figures, or decorated by embossed work; and, in attacks on fortifications, each soldier raised it above his head, and closing together formed a compact covering. Instead of being round, like the Greek CLYPEUS, it was oblong, rectangular, and shaped somewhat like the



human body. It was made of wicker or of wood, covered with a raw hide fastened with a metal rim.*

SCYMETAR. A sharp-cutting sword, with a curved blade, chiefly used by the Asiatics.

SCYPHUS. A capacious drinking-cup, used by the lower orders of the ancient



Etrurians and Greeks. Dennis says,† "it was the cup of Hercules, as the cantharus was that of Bacchus." It has often a pointed bottom, so that it has to be inverted when laid down.

SEAL. A matrix capable of imparting a raised impression to anything upon which it is pressed. Seal-rings are of

* See cut to CAMPESTRE. Our engraving represents one from Trajan's column.

† *Cities and Cemeteries of Etruria.*

the greatest antiquity, and were used in lieu of the modern autograph, as they still are in the East. In recent times, the impression in wax of an official seal is the mark of the genuine legality of a document. Seals may be divided into 1. *Papal*, having heads of Sts. Peter and Paul on one side, and the name of the Pope on the other; 2. *Regal*, containing royal titles, and generally figures of the sovereign, on the throne, or armed for the field; 3. *Baronial*, appended to documents by the nobility, and imitative of the regal; 4. *Monastic*, in which we include all such as were generally affixed to documents connected with the church, and upon which were commonly represented the saints to which each was dedicated; 5. *Municipal*, used by the citizens in their legal transactions; 6. *Personal*, affixed to documents, and sometimes taking the place of the sign-manual; such seals always bearing the name of the party, and generally his arms, rebus, or badge; 7. *Mercantile*, affixed to bales of goods, &c., as the mark of genuine merchandize.*

SEAL-ENGRAVING. An art of great antiquity, and practised by the ancients with wondrous success. In our article on GEM-ENGRAVING, we have briefly alluded to some fine examples of this work in ancient and modern times. We may here simply allude to the apparatus in general use by the workman, and which consists of a lathe turned by a treddle, and moving a small horizontal steel cylinder, into which the tools are inserted, allowing them to revolve against the gem, which is held by the hand of the workman close to each point, cutting the surface by the aid of diamond-powder made into a paste with olive-oil. The tools are very simple, and adapted to produce the kind of abrasion wished for by the artist. When thus engraved, the surface is polished with boxwood tools and rotten-stone. The ancient gems are remarkable for a higher and finer polish than is possessed by the generality of modern works, as well as for a more vigorous and sculpturesque effect.

SEA-MONSTERS are sometimes represented in coat-armour; they are the absurd inventions of heralds, but are seriously used by them for the distinctive bearings of families, thus they have a SEA-DOG with the body of a talbot covered with scales, and a beaver's tail; a SEA-HORSE with webbed feet and the tail of a fish;* and the SEA-LION exhibiting a similar combination.

SEA-PIECE. A marine view; a sea-fight.

SEBASTIAN, ST., A.D. 288. He was a soldier in the Roman army, and martyred under Diocletian. He was first tied to a tree to be shot to death by arrows, and was left for dead, but recovered by the assistance of his friends, but was again seized and beaten to death by clubs. He is generally depicted by artists as bound to a tree, nearly naked, and pierced with many arrows, but sometimes he is represented with the arrows in his hand as an attribute, or offering them to heaven on one knee.

SECCO. (*Ital.*) Fresco painting "in secco" is that kind which absorbs the colours into the plaster, and gives them a dry, sunken appearance.

SECONDARY COLOURS. Any two of the *primary* colours when united in equal proportions yield *secondary* colours. Blue and yellow produce GREEN; blue and red, VIOLET; and yellow and red, ORANGE; if, however, either primary is in excess, a *grey* tone is produced, partaking of the quality of that primary; thus, blue added in excess to orange yields *blue-grey* or OLIVE; red added to green produces *red-grey* or RUSSET; yellow added to violet

* Of this latter kind, examples occur as ancient as the time of the Romans, and have been found in London. We are indebted to the acumen of Mr. Roach Smith for this curious discovery, which he first published in his *Collectanea Antiqua*, where, indeed, many new facts now universally received in antiquarian science were first promulgated, the result of that careful analysis and sound deduction which characterise this antiquary's labours.

* The antique hippocampus, p. 237, may be the origin of this creature, which only differs in having hoofs instead of webbed feet.

produces *yellow-grey* or CITRINE. The same result ensues when two secondaries are mixed in equal strength; thus, OLIVE results from the union of green and violet; RUSSET, from orange and violet; CITRINE, from orange and green. The opposites of the secondary colours are the primaries absent from their composition; thus, BLUE is the opposite of ORANGE (red and yellow); RED is the opposite of GREEN (blue and yellow); and YELLOW is the opposite of VIOLET (red and blue). When a secondary is mixed with its opposite primary, a total extinction of colour ensues, and a lifeless grey or black is the result; but when two secondaries are mixed together, one primary is present in double strength; *e.g.* violet and orange—*violet* consists of blue and red, *orange* of yellow and red; therefore red exists in them twice as strong as the power of each of the other primary colours in itself alone, so that they cannot neutralise each other, but only form *half*-tones or TERTIARIES.

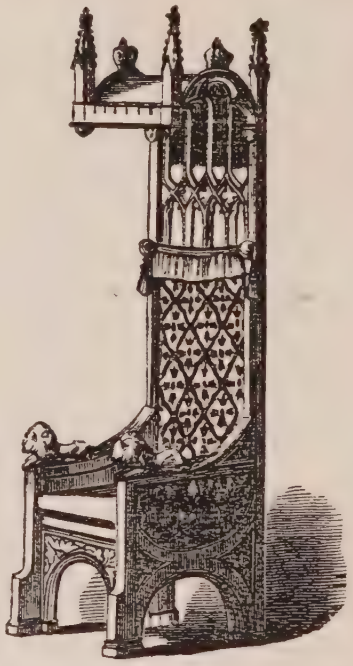
SECONDARY TINTS are those of a subdued kind, such as greys, &c. Applied to *style*, the phrase denotes medium ability.

SECOND DISTANCE. That part of a picture between the foreground and background.

SECTION. A vertical plan of a building, showing the construction of the interior, the thickness of the walls, comparative height of rooms, and general disposition of the whole, which appears as if cut through its centre.

SECTOR. A mathematical instrument so marked with lines of sines, tangents, secants, chords, &c., as to adapt itself to all radii and scales.

SEDILIA. (*Lat.*) The rows of seats in a Roman amphitheatre. The chairs used in houses. The term is now usually restricted to the stone seats on the south side of the altar in Catholic churches, and which are used by the priest, deacon, and sub-deacon in the intervals of the church service; hence they are usually found in triplicates; or if one only is seen, it indicates that the priest alone was thus accommodated, and the church living too poor for any assistants. In wealthy districts and large cathedrals a row of such seats is provided for the clergy, and they are



occasionally canopied and enriched with sculpture. The sedilia of the middle ages, if designed for important uses, were generally highly enriched with painting and gilding, particularly such as were designed for high clerical dignitaries. We engrave a beautiful example of the fifteenth century, which was made for the use of the burgomaster in the old town hall at Erfurt.

SÉMÉ. An heraldic term applied to a shield covered with small charges over its entire surface, in the manner of the old banner of France engraved p. 193.

SEMICIRCLE. A circle divided into two equal parts through its diameter; a half-circle.

SENTIMENT. The leading idea which has governed the general conception of a work of Art, or which makes itself visible to the eye and mind of the spectator through the work of the artist. "In determining the merits of a work of Art, perception will often be just where laws are of no avail. Though there are conditional, there are perhaps no positive laws

of criticism in Art, every work must be considered with reference to the motive or end designed to be attained; whether that of mere illusion or imitation, or the excitement of another or several of the sensations of which the mind is susceptible. This brings us to the consideration of two distinct developments of painting—imitation with, and imitation without an ulterior object—the sensuous and the sentimental, for the purely sensuous is closely allied to the sphere of mere imitation as an end. The sensuous as an *end* is a form for the perfect development of imitation, as a *means* it is the most powerful element of Art. A distinction between imitation and the object of imitation is obvious: these two departments as evidently require the exertion of two distinct faculties of the mind—one, the perception of visible forms; the other, a knowledge of their normal and incidental appearances, and the appreciation of their uses. This may be illustrated by the various appearances incident to the various passions; and thus, in the representation of any particular passion or sentiment, a work of Art must be imperfect unless its cause and effect are adequately understood by the artist. These two departments of painting may be respectively termed the imitative-formative, and the imaginative; and there is a degree of their combination which, when regulated by a just refinement of feeling, must constitute the perfection of Art."*

SEPIA. A pigment obtained from the cuttle-fish, used in water-colour painting. It is of a fine warm, brown hue; mixed with a red, it takes the name of Roman sepia.

SEPT-FOIL. A typical figure composed of seven equal segments of a circle, used in the Catholic church to denote the number of its sacraments, the gifts of the Holy Ghost, &c.

SEPULCHRE. A tomb for the dead, which, among the ancients, occasionally assumed the form of an important building. The Castle of St. Angelo, at Rome, is but the remains of the Sepulchre of Hadrian.

SEPULCHRE (OF THE SAVIOUR). The representation of the sepulchre of Christ, and the ceremony of his entombment, is a favourite in the Roman Catholic church, and is usually to be met with on the north side of the chancel near the altar; in some instances, it is a niche in which the altar-crucifix is placed from Good Friday till Christmas Day; or it is an altar-tomb with an image of the Saviour placed upon it. In cathedrals and rich churches, a group of sculpture entirely filled the niche, representing the dead Saviour surrounded by his mother and friends, with a figure of the Almighty, the Holy Ghost, and angels above, and a group of armed soldiers below. In some of the continental churches this is a most artistic and imposing group.

SERAPHIM. The secondary class of the angelic choir (see ANGELS and CHERUBIM); they are usually represented with wings and a flaming heart, to typify spiritual motion and divine affection; or covered all over with eyes, to denote their knowledge of all human events as counsellors of the Most High. The seraph's head, in heraldry, is usually delineated with six wings, two above and two below, which cross each other, and one on each side of the head.

SERGES. The large candles used in the ceremonies of the Roman Catholic church, and which sometimes weigh many pounds. The sockets of the candlesticks are generally provided with a pricket, upon which the candle is stuck. In some instances, candlesticks four feet in height are set upon the ground near the high altar, as in St. Bavon, at Ghent, where there are several such of silver, which were presented by Henry VIII. of England. The candles are sometimes painted with letters and devices.

SERIAL PICTURES are of that order in which a story is carried on consecutively, such as the four seasons, the four ages, &c. *In Sacred History*, the joys of the Virgin, her sorrows, the life of Christ, &c. *In*

* Wornum's *Epochs of Painting*.

History, the "Life of Catherine de Medici," by Rubens, in the Louvre. *In Genre*, the "Marriage-à-la-Mode," by Hogarth, in the English National Gallery.

SERPENT. A symbol of eternity. The serpent as the symbol of renovation is an attribute of Æsculapius, the god of the healing art, or medicine; and also of his father, Apollo. Under the form of a serpent, the guardian spirit of a place was represented (as seen in p. 205), and figures of these reptiles are frequently depicted feeding on an altar. In the Temple of Athena, at Athens, in a den constructed for its use, lived a great serpent, considered as the guardian of the temple, and supposed to be animated by the soul of Erichthonius. The snake-god of the Acropolis received its daily sustenance from the priestess of Athena, and once every month was propitiated with pious offerings of cakes of the purest honey. *In Christian Art*, the serpent occupies a prominent place: it figures in Paradise; the brazen serpent restored the stricken Israelites to health. On many ancient Christian monuments, it is affixed to the cross; we see it also under the feet of the Virgin Mary. It is an attribute of St. Cecilia and St. Euphemia. It is the symbol of cunning and perfidy; also of prudence. Satan is represented as a serpent, under which form he tempted Eve, and it is frequently delineated with a human head. Serpents are represented subdued, or near many saints as attributes, to show their power over Satan in this form; or else that, like St. Patrick, they miraculously cleared a country of such reptiles.

SERRATED. Having a zigzag or irregular edge, like the teeth of a saw.

SETTING. The tendency of crayon or pencil drawings to rub and be destroyed by handling has led to the adoption of various means to secure them upon the surface, which is usually done by passing some material over them. The properties of clarified ox-gall in *setting* or fixing black-lead or crayon lines has been noted in p. 201; a very simple mode of setting black-lead sketches is by passing them through milk spread over a flat dish. A much better plan consists in using weak isinglass washed over the surface with a flat brush.

SEVERE. A term indicating, when applied to a work of Art, a rigid adherence to a certain rule which guides the idea and hand of the artist. Such a term is peculiarly applicable to the works of the ancient Egyptians and the archaisms of Greece. (See ART.)

SFREGAZZI. (*Ital.*) A term applied to a mode of glazing adopted by Titian and other old masters for soft shadows of flesh, &c., and which consisted in dipping the finger into the colour, and drawing it *once* along the surface to be painted with an even movement. Mrs. Merrifield, who notes the usage in her *Ancient Practice of Oil-Painting*, observes, "trial will show that there is no other method by which soft shadows can be so easily produced. The reason given by the Venetians why the fingers are preferable to the brush for this purpose, is because the colour can be laid on thinner in this way, and it has the effect of filling up all the interstices caused by the strokes of the brush. The thinness of the paint also contributed to the durability of the colours, because as the varnish or oil dried more quickly from the thinness of the layer of paint, the colours were preserved from being changed by the action of the air upon them."

SHADE, SHADOW. Rays received from a luminous source are called direct, and the parts of an object receiving these direct rays are said to be in LIGHT.* The portions so situated as not to receive the direct rays are said to be in SHADE; if

* "Absolute unity, that is, a large work consisting of one group or mass of light only, would be as defective as an heroic poem without episode, or any collateral incidents to recreate the mind with that variety which it always requires. Rembrandt's manner is absolute unity; he often has but one group, and exhibits little more than one spot of light in the midst of a large quantity of shadow; if he has a second mass, that second bears no proportion to the principal."—*Sir J. Reynolds.*

the object receiving the direct rays is opaque, it will prevent the rays from passing in that direction, and the outline of its illuminated parts will be projected on the nearest adjoining surface; the figure so projected is called its SHADOW. The form of the shadow depends on the form and position of the object from which it is cast, modified by the form and position of the surface on which it is projected; but shadows of the same form may be cast by different figures; for instance, a sphere and a flat circular disc would each project a circle on a plane perpendicular to the rays of light; so also would a cone and a cylinder with their axis parallel to the rays. Objects in the interior of buildings frequently cast two or more shadows in opposite directions, as they receive the light from opposite sides of the building. The extent of a shadow depends on the angle at which rays of light fall upon the intercepting object.

SHAFT. That part of a column between the capital and the base.

SHAGREEN. A kind of grained leather prepared from a small species of whale. A preparation of leather having a surface of raised lumps all over it, which is produced artificially by forcing small seeds into it when wetted, and allowing the whole to dry; then slicing away the surface down to the level of these indentations, and afterwards soaking the leather in water, when the indented parts rise above the other portions of the surface; the skins thus prepared are sometimes dyed red, blue, or black.

SHEAF. A bundle of arrows sufficient to fill a quiver, the number being usually twenty-four.

SHEEP. *In early Christian Art*, are emblems of the faithful, according to the Scripture, which represents Christ as the good shepherd, and the church as his flock.* Thus the apostles occur in early mosaics as twelve sheep, and our Lord in the midst as their shepherd.† Under the same emblem are represented the twelve tribes of Israel.

SHELL. The escallop-shell is the emblem of St. James the Great, the patron saint of Spain; it is either held in his hand, or affixed to his hat, cloak, or wallet, he being generally habited as a pilgrim.*

SHELL-CAMEO. Imitations of the antique cameo cut on shells instead of stones, for which purpose such are chosen as have the different layers of colour necessary to exhibit the peculiar effects produced by a cameo. The most useful are those of mollusca, found in the Indian seas. The shells which are at present most generally employed are known as the *Bull's Mouth*, which has a red inner-coat, imitating the sardonyx; the *Black Helmet*, which has a dark coat, or onyx ground; and the *Queen's Conch*, with a pink ground. These shells are formed of three distinct layers of calcareous matter, which give effect to the work of the cameo engraver. The method of engraving shell-cameos is as follows:—The most suitable shell having been selected, it is cut into pieces of the required forms for cameos, either by means of the slitting-mill, fed with diamond-powder, employed by the lapidary in cutting onyx, or the cutting may be effected with a blade of iron or steel, such as a thin table-knife blade, notched so as to form a small saw, and fed with emery and water. The piece of shell having been cut out, is next carefully ground to the form of the cameo upon an ordinary grindstone, the face and back of the shell being bevelled and reduced to the appropriate thickness. A last finish is given to the edges of the shell after the upper white layer has been removed from it. The piece of shell is next cemented on the centre of a block of wood, about three inches in diameter, or of a size convenient to be grasped in the hand. The outline of the subject is then sketched with a pencil, and the pencil-mark followed with a scratch-point; the surrounding white sub-

* See cuts to AGNUS DEI, EVANGELISTS, and LAMB. † See TRINITY.

* See ESCALLOP.

stance being removed by means of files and gravers, the figure is next brought out by the use of smaller tools. A very convenient form of tool for this purpose is made of pieces of steel-wire, about six or eight inches long, flattened at the end and hardened, then ground to an angle of about 45°, and carefully sharpened on an oil-stone. The largest tools may be made of wire about one-eighth of an inch in diameter. Smaller wire will serve for tools of a medium size; but for the smallest tools, an ordinary darning-needle, left quite hard, and ground to the same angle, will, when inserted in a wooden handle, be found very useful in deepening the finer lines. The advantage of the former tool consists in the absence of any angles that would be liable to scratch the work; and a tool thus formed admits of being used either as a gouge or chisel, according as the flat or round side is brought to act on the work.

The manufacture of shell-cameos, which is said to be of Sicilian origin, has been carried on at Rome since about the year 1805. At first the manufacture was confined to Italy; but about twenty-five years since, an Italian commenced the engraving of shell-cameos in Paris; and at the present time a much larger number of shell-cameos are made in Paris than in Italy. The Roman artists have attained perfection in this beautiful art; and copies from the antique, original designs, and portraits, are executed by them in the most exquisite style of finish, perfect both in contour and taste. Nearly one-half of all the cameos made in France are exported to England; many of these are here mounted as brooches, and re-exported to the United States and the British colonies.

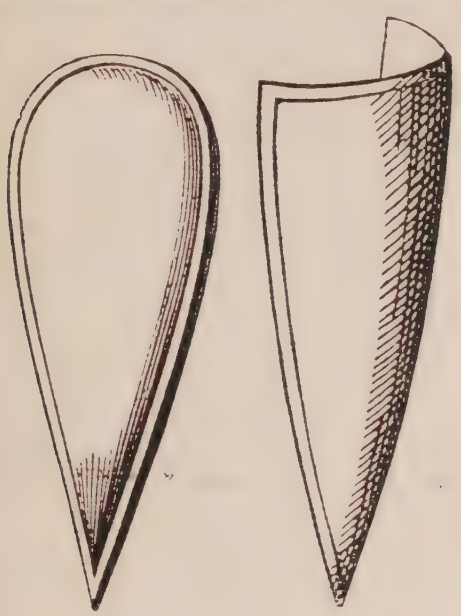
In 1845, the official value of the cameos imported from France was £1,126, but the duty of 20 per cent. on the value, which then existed, operated as a great encouragement to the smuggler. The effect of the subsequent reduction of the import duty to 5 per cent. on the value, was to increase the quantity entered in 1846 to the value of £8,992. In 1847, the official value of the cameos imported from France was £6,502.*

SHELL-LAC. A red, resinous substance produced on the twigs of the Indian fig and other plants, by the punctures of a small insect which feeds upon it. It is of a deep red colour, semi-transparent and hard, and is sometimes in the form of a thick crust on the stems of the plant, in which shape it is the *stick-lac* of commerce, and is esteemed as the best kind. *Seed-lac* is produced by pounding this resinous secretion with water, and drying the granular portion. *Shell-lac* is produced by melting the seed-lac over a fire in a thin bag, and allowing it to fall on any smooth surface, by which means it is spread in thin scales, or *shales*.

SHIELD. The form of this article of military defence has varied considerably in different ages, but most of all in comparatively modern times; old forms have, however, been occasionally revived, and the original of the *pavise* of the middle ages may be seen in the sculptures of ancient Egypt and Babylon. The form of an Egyptian shield is given in our cut, p. 41; that of the Greeks, on p. 34 and p. 42; that of the Romans, on pp. 1, 43, 94, 187, 210, &c. The pointed or kite-shaped shield belongs to the ancient Sicilians, and was adopted by the barbaric tribes of the North; representations of their soldiers occur entirely covered by these huge safeguards. The soldiers of William the Conqueror bear them, as represented in the Bayeux tapestry, from which our cut, Fig. 1, is copied, which was afterwards shaped to the body, as in Fig. 2, from the Temple Church. This cumbrous defence seems to have been the favourite until the thirteenth century, when it was shortened. In the fourteenth century, it was modified into that which has become the received form of the knightly shield in heraldry, as displayed in our cuts, pp. 62, 77, and 199, as well

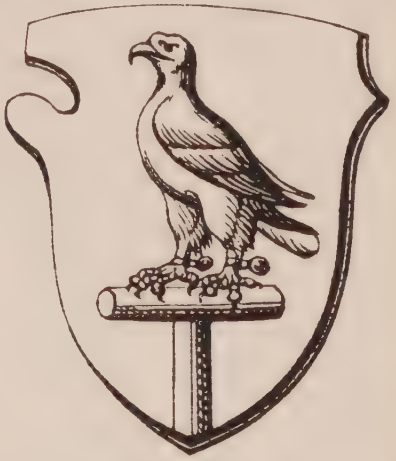
* For an account of the genuine Cameo, see p. 93.

as the first in our group illustrative of ESCUTCHEONS, p. 179, this group exhibits the various forms chosen by heralds for



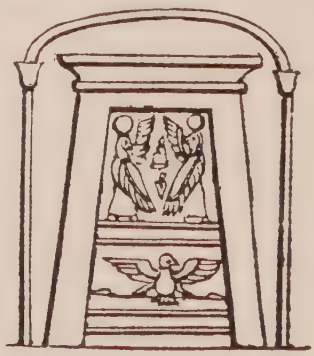
1. 2.

the display of armorial bearings, which, originating about the time of the Crusades, were an important distinction in the shield of a knight during the middle ages.* In the succeeding centuries, the shield received, in common with other portions of armour, many and varied changes, according to the taste or peculiar fashion which was in supreme favour at the time. Sometimes it was square, sometimes curved, at others cut at the edges into fanciful forms. The large lance adopted by knights in the tournament led to the universal adoption of the *bouche*, or indent at the right side, that the spear might pass through, and rest upon the shield, without hindering it from entirely covering the breast of the knight, as represented in our third cut. In early times, the material for shields was generally wood, or hides; the Greeks and Romans used metal. The mediæval shields were wood, banded with metal, or covered with leather, which, in the fifteenth and sixteenth centuries, were stamped with ornamental figures, or painted with coat-armour, and other devices. Metal shields, richly sculptured,



were carried by the nobility, and Cellini was occasionally employed in their decoration. The latest form of shield, as used for jousts of peace, may be seen in our cut, p. 146.

SHRINE. An ornamental tabernacle for an idol in ancient times, as represented in our engraving, which exhibits an ancient Egyptian shrine, sacred to Osiris,



and is copied from a bas-relief at Thebes. In modern Catholic countries, shrines contain the body of a saint, or some particular relic.*

SIBYLS. Among the figures represented in stained glass, and other church decorations of the middle ages, we very frequently find the sibyls represented with the prophets who foretold the coming of the Saviour. Although their history is involved in great, and perhaps impene-

* See HERALDRY, and its illustrative engravings.

* See FERETORY.

trable obscurity, yet, as our forefathers, in the "Ages of Faith" and devotion, did not hesitate to represent their images in sacred edifices, it seems necessary and proper, in a work of this kind, to give an account of the symbols and prophecies traditionally assigned to them. According to some accounts, they are twelve in number—to others, but ten. They are of tall stature, full of vigour and moral energy; their costume rich, but conventional, ornamented with pearls and precious stones. They are thus represented in Christian Art, each with her appropriate motto, selected from her prophecy:—1. SIBYLLA LYBICA. *Prophecy*—"That the day shall come, when men shall see the king of all living things." *Emblem*—A lighted taper. 2. SIBYLLA SAMIA. *Prophecy*—"That he who was rich should be born of a poor virgin." *Emblem*—A rose. 3. SIBYLLA CUMANA. *Prophecy*—"That Jesus Christ should come from heaven, and live and reign here on earth in poverty." 4. SIBYLLA CUMÆ. *Prophecy*—"That God should be born of a virgin, and converse among sinners." *Emblem*—A cradle. 5. SIBYLLA ERYTHRÆA. *Prophecy*—"Jesus Christ, Son of God, the Saviour." *Emblem*—A horn. 6. SIBYLLA EUROPÆA. *Prophecy*—"That a virgin and her son should flee into Egypt." *Emblem*—A sword. 7. SIBYLLA PERSICA. *Prophecy*—"That the devil should be overcome by a true prophet." *Emblem*—A dragon under her feet, and a lantern. 8. SIBYLLA AGRIPPINA. *Prophecy*—"That Jesus Christ should be outraged and scourged." *Emblem*—A whip. 9. SIBYLLA TIBURTINA. *Prophecy*—"That the highest shall come from heaven, and a virgin shall be shown in the valleys of the deserts." 10. SIBYLLA DELPHICA. *Prophecy*.—"That a prophet should be born of a virgin, and that he should be crowned with thorns." *Emblem*—A crown of thorns. 11. SIBYLLA HELLESPONTICA. *Prophecy*—"That Jesus Christ should suffer shame upon the cross." *Emblem*—A T cross. 12. SIBYLLA PHRYGIA. *Prophecy*—"That our Lord should rise again." *Emblem*—A banner and a cross. This list is taken from a book on canonical hours, which was printed for the use of the church at the beginning of the sixteenth century.

SICCATIVE. Drying. Certain oils thicken, and eventually dry into a transparent, yellowish, flexible substance, which forms a skin upon the surface of the oil, and retards its further alteration. Such oils are said to be drying, or siccative, and are used on this account in the preparation of varnishes and painters' colours.—*Dr. Ure.*

SIENITE. A marble used by the ancients for statuary and decorative purposes. It is a compound rock, its distinguishing feature being the presence of hornblende and ren felspar. It obtained its name from the city of Syene, in ancient Egypt, where it was originally quarried.

SIGILLARIA. (*Lat.*) Small images or ornaments made in a mould; also termed *ectypa*. The ancient modellers in clay were abundantly employed in the manufacture of such articles for household gods, &c. They were often rudely and cheaply made, like the modern common figures of an Italian image-man.

SILHOUETTE. (*Fr.*) A profile, or side face; an entire figure of anything represented as a solid black mass, the general outline only indicating the form. A flat piece of metal, card, or wood, cut to a certain form, to give the solid outline of a figure or piece of ornament.

SILK. The fine threads produced by the silkworm; the material manufactured from those threads. It was originally manufactured, and the worms artificially bred for the purpose, in China, and introduced into Europe by the influence of the Emperor Justinian, in the sixth century. It was known in the middle ages as *baudekyn*, and *cloth of Baldeck* or *Babylon*, from whence it was supposed to come· the Venetian traders obtaining it from the workmen of the Greek empire in the East, and keeping its trade in some degree a secret monopoly, from which they derived

great wealth. During the expedition of King Roger II. of Sicily to the Holy Land, about A.D. 1130, he forcibly carried off some silk-workers, and established manufactories in Calabria and Palermo. Italy, in consequence, soon became the seat of a European trade, which spread to Spain, and ultimately to France. The religious persecutions in the latter country, during the early part of the seventeenth century, brought many refugees with perfect knowledge of the art to settle among ourselves; and the revocation of the Edict of Nantes, in 1685, occasioned a still greater influx of workmen, who settled in Spitalfields, and gave their silk manufacture there a very great renown.

SILL. The basement of a window or door.

SILVER. A beautiful white metal. It is employed in staining glass yellow, and for painting on porcelain. Many of its salts — as the nitrate, the chloride, and iodide — are employed as photographic agents. SILVER is an emblem of purity, and therefore most appropriate for ornaments intended for images or chapels of the Virgin Mary.

SILVERY. A term sometimes applied to light tones of colour, remarkable for agreeable softness.

SIMEON, ST. This prophet is usually depicted bearing the infant Saviour in his arms, or receiving him in the temple, as seen in our engraving, p. 339.

SIMON, ST. This prophet is frequently represented with a saw in his hand, in allusion to his martyrdom, which is said to have been effected by sawing him asunder. He sometimes bears fish in his other hand, in allusion to his having been originally a fisherman.

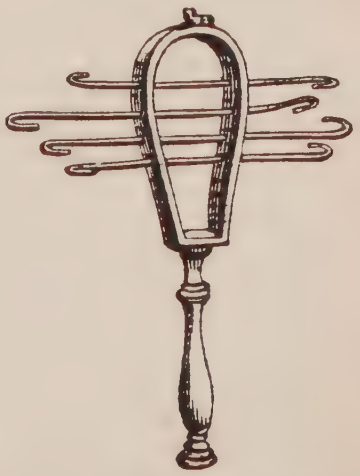
SIMPLE. Unartificial; true to nature.

SIMPLICITY. Purity of conception and execution; absence of apparent pretension; reliance on natural grace; an adherence to the rule of nature, and a transcript of what meets the eye; this quality does not by any means argue want of power in the artist, or want of effect or pathos in the subject he chooses to represent. This is abundantly exemplified in works of Greek Art, and not unworthily shown in many modern sculptures.

SIMPULUM. (*Lat.*) A ladle used by the ancients for lifting wine from the large stationary vessels in the cellar to the portable vessels for the table. It had a long upright handle, with a hook at the end to hang it beside the wine-vessel when not in use.

SINOPIA. A fine red pigment, much used by the ancients, as seen in the beautiful red grounds of the mural paintings of Pompeii and elsewhere. It appears to be a fine oxide of iron.

SISTRUM. A mystical musical instrument, used by the ancient Egyptians in their religious ceremonies, especially in the worship of Isis. It was so peculiarly Egyptian, that the personification of the country upon the coins of Hadrian bears the sistrum, and has the ibis at her feet, as seen in our engraving, from a denarius of that emperor. It consisted of a thin, oval, metal frame, through which passed a number of metal rods, to which rings were sometimes attached. It had a short handle, and was held in the right hand,



and violently shaken, from which circumstance it derived its name. The Romans became familiar with this instrument, by

the introduction of the worship of Isis into Italy, shortly before the commencement of the Christian era. The sistrum is used in Nubia and Abyssinia to this day. Our second engraving is copied from an antique sistrum of bronze, in the Berlin Museum, discovered in ancient Egypt.

SIZE. Glue made from leather, parchment, &c., boiled in water, and strained. It is used by painters.* The purest and best is produced from parchment, and is much used by print-colourers, to harden the paper upon which lithographic engravings are printed, and which is very soft and porous, and would absorb colour, and make it run like blots, if the paper was not saturated with size, and allowed to dry, before colour is applied to it. The use of size as a vehicle is constant in a class of Art which has been practised with great success by our own Stanfield and Roberts—we mean scene-painting. Mrs. Merrifield, in her admirable work on ancient painting, says—"The fact that some parts of oil-paintings were at times painted with size-colours is established beyond a doubt, as the practice not only of the Venetians, but of the artists belonging to the other schools." Paul Veronese sometimes began his pictures in tempera and finished them in oil, and frequently painted his skies in size or tempera colour. One of the skies in a picture by Perugino is painted with smalt, tempered with *starch* or flour-paste (*colla da farina*).

SKEIN. A long sharp knife, carried by the ancient Irish as a weapon of offence.

SKETCH. The first embodiment of an artist's idea in modelling clay, canvas, or paper, from which he intends to work to perfection his more finished performance; but which frequently varies from this original conception, and often displays less vigour. A copy from nature only sufficiently finished for the artist to secure materials for a picture. An outline of a building or street-view. A transcript of the human figure in pencil or chalk, with simple shades only, or a rough draught of the same in colours.

SKETCH-BOOK. A book formed of drawing-paper, and used for sketching in.

SKETCHING. The art of copying from nature for a finished work.

SKETCHY. Possessing the character of a sketch; slightly finished.

SKEW. Anything sloping from another at an obtuse angle.

SLAB. A thin, flat slice of marble for decorative uses.

SLING. An offensive weapon, used by soldiery, in ancient times, for casting stones, pellets of lead, &c., at enemies, by which they frequently did fatal execution. It has been discarded in European warfare since the end of the fourteenth century.

SMALT. A glass coloured by cobalt, used in water-colour painting as a pigment. It has nothing to recommend it.

SMALTO. (*Ital.*) The minute, regular squares of coloured glass used in the modern Roman mosaic.*

SNAP-HAUNCE. A Dutch firelock, introduced to the English army in the time of Charles I.

SOANE MUSEUM. This collection, formed by Sir John Soane, is preserved in its original locality, No. 13, Lincoln's-inn-fields, the private residence of Sir John, and bequeathed by him to the nation. It is open to visitors on Thursdays and Fridays during the months of April, May, and June in each year; and likewise on Tuesday, from the first in February to the last in August, by personal or written application for tickets, a day or two before the intended visit. The house is crowded in every corner with objects of interest, the gatherings of a long life, containing enough to properly fill a house three times the size of the present one; consequently, the most ingenious devices have been resorted to, to obtain the utmost space for the display of its contents; and the picture-room is so

* It is dissolved in water, as a vehicle, in tempera-painting. Mixed with China clay, it is used for priming grounds.

* See Glass Mosaic.

disposed, that the walls open like the leaves of a book, and display other pictures within and behind them. The collection suffers by this want of space, which makes it look less than it is, and occasions much to be hidden, or liable to be overlooked. The most remarkable object in the collection is the Egyptian sarcophagus discovered by Belzoni, in a tomb in the valley of Biban-el-Malouk. It is entirely covered with hieroglyphics within and without, and is formed of one block of alabaster, which is perfectly transparent, although two-and-a-half inches thick. It cost Sir John £2,000. There are some fine Greek vases;* and a large collection of antique gems, intaglios, medals, &c.; and many fragments and casts of architecture, collected for the purposes of study. Among the chief works of Art are sixteen sketches and models by Flaxman; "The Snake in the Grass," by Sir Joshua Reynolds; "Van Tromp's Barge entering the Texel," by J. M. W. Turner, R.A.; three Canaletti's, one remarkably fine, depicting one of his favourite views on the Grand Canal, Venice. The four pictures delineating the progress of an "Election," by Hogarth, and the eight devoted to "The Rake's Progress," by the same artist,† are remarkable works of a remarkable man. Among the books is an illuminated copy of a *Commentary on St. Paul*, which formerly belonged to Cardinal Grimani, and which was decorated by the hand of Julio Clovio; the original manuscript of the *Gierusalemme Liberata*, in the handwriting of Tasso; John Thorp's designs for *Elizabethan Mansions;* Fauntleroy's illustrated *Pennant*, &c. &c. Among the "curiosities" is the watch of Sir Christopher Wren; the pistol which Peter the Great obtained from the Turkish commander at Azoff, in 1696, and which was afterwards presented to Napoleon by Alexander, at Tilsit, in 1807; the ivory chairs and table of Tippoo Saib; and a numerous variety of other articles which Sir John's constant activity in collecting had secured to him in the course of years, and which obliged him to add to his confined space in every possible way, and ultimately made the house almost as curious as the contents, inducing him to stipulate with the country that they should be inseparable, when he bequeathed them at his death.

SOBRIQUET. (*Fr.*) A fanciful name; a nickname. Many such have been given to artists by their companions or friends, to distinguish them by their manner, works, or place of birth. Thus, Fra Bartolomeo is better known as *Fra Angelico*, from the loveliness of his works and the seraphic character of his compositions. John Breughel was distinguished from his brother Peter as *Velvet Breughel*, from wearing a velvet coat in winter, an expensive and ostentatious custom in his day. Du Quesnoy, the sculptor, is better known as *Fiamingo*, from the circumstance of his being distinguished from the students of Rome, in his youth, as *Il Fiamingo* (the Fleming). The private names of some few artists are seldom used, as in the cases of Raffaelle *Sanzio*, and Michael Angelo *Buonarotti;* and in other instances not at all, as in the case of Antonio Allegri, called *Correggio*, from his birth-place.

SOCCUS. A slipper or loose shoe, without tie or fastening, worn among the Greeks by both sexes, but in Rome by females only, who had them of finer quality, and more ornamental. They were also worn on the stage by comic actors.*

SOCIETY. An assembly or body of artists, meeting under subjection to laws framed by the majority of members.†

SOCIETY OF ARTS. This society, established "for the Encouragement of

* The most quaint and beautiful is engraved on p. 354.

† The "Election" series are the largest and best finished of the artist's works. They belonged to Garrick, and were purchased at the sale of his widow's effects, in 1823, for the sum of £1732 10s. "The Rake's Progress" is not so well painted. The series were bought by Soane, in 1802, for £598

* Our cut of the soccus is copied from a Roman fresco, representing a dancing comedian.

† See St. Luke (Academy of), p. 274.

Arts, Manufactures and Commerce," was founded in 1753 by Mr. William Shipley, a drawing-master, and brother to the Bishop of Asaph, who, in this, followed out the proposal of Benjamin Franklin, in 1748, for the formation of the American Philosophic Institute in Philadelphia. Its first meeting was held on the 29th of March, 1754, at Rothmell's Coffee-house, Henrietta Street, Covent Garden, and continued to be so until the 10th of January, 1755, when Peele's Coffee-house was resorted to. Subsequently, a place of meeting was taken in Craig's Court, Charing Cross, where the first meeting was held on the 5th of March, 1755. In the following year, larger apartments were taken in the Strand; and, finally, the Society assembled in its present building in the Adelphi, which was erected for them by the Brothers Adam, on the 12th of October, 1774, Viscount Folkestone being the first president.

The Royal Academy Exhibition originated in the rooms of the Society in 1760,* being the first of the kind in England. Prizes were given by the Society for the encouragement of Art in the young, consisting of medals of various grades; and many prizes also of £15 each were offered for the best drawings by boys or girls under fourteen years of age, the first prize of that nature being awarded to Cosway. Numerous names, afterwards high in Art, first gained honours and rewards here. Bacon, in 1758, sent a small figure of Peace, for which he was awarded ten guineas; and on nine subsequent occasions he gained their highest premiums—an honour gratefully acknowledged by the distinguished sculptor in after-life, by the presentation to the Society of the Mars, Venus, and Narcissus which now decorate their rooms. Nollekens and Flaxman met with equal notice at the hands of the Society. Lawrence, as a boy of thirteen, received their silver palette and five guineas for his drawing of the Transfiguration. Sir William Ross had a similar reward at the earlier age of twelve; Sir Edwin Landseer, Wyon, and many others whose names are now great in Art, first had their impulses fostered and rewarded within these walls. In science the Society have been equally liberal, and the terms upon which they bestow their rewards, stipulating that they shall all be for the public benefit, have enabled them to freely offer to the world the use of many excellent inventions. Since their foundation, the money thus expended by the Society has exceeded £100,000. They have remodelled their laws within the last few years, adapting them to our increased knowledge, and have been ever ready to aid any new art or invention. The Photographic Society was founded in their rooms; and their exhibition of manufacturing Arts, ancient and modern, really originated the Great Exhibition of 1851, and the Crystal Palace at Sydenham.

The pictures, by Barry, which decorate the walls of their great meeting-room are among the most remarkable in England, as well for their instructive excellence as for their history. The society, in 1776, proposed to the members of the newly-instituted Royal Academy the decoration of this room, the Academy to be repaid by exhibiting the pictures; this proposal was refused, when Barry applied for permission to execute the labour, asking no remuneration, although, at the same time, he was so poor as to be owner of no larger a sum than sixteen shillings. The privilege was granted him, and he set to work with a series of paintings illustrative of the progress of Art and Science, the development of morality, and its final retribution. The subjects are six in number, and consist of:—1. "Orpheus Civilising the Inhabitants of Thrace;" 2. "A Grecian Harvest Home;" 3. "Crowning the Victors at Olympia;" 4. "The Triumph of Commerce;" 5. "The Distribution of Premiums by the Society of Arts;" 6. "Elysium, or the State of Final Retribution." These noble pictures, for purity and grandeur of conception, have never been surpassed; and, indeed, the

* See pp. 3 and 376.

painter has triumphed most where his mind must have been most taxed.* The "Orpheus" and "Grecian Harvest Home" are full of beauty, but the "Elysium" abounds in nobility of thought; the glory that streams from the immortal presence above carries the mind by a bold flight out of the picture, and then enlarges our contemplation towards immortality. Well might Dr. Johnson exclaim, "there is a grasp of mind there which you will find nowhere else." Michael Angelo might have been proud of the figure of the Archangel Gabriel, who keeps watch on the confines of Tartarus, nor is the whole unworthy of his grandeur of conception. During the six years Barry laboured on these enormous works, he subsisted by making smaller drawings, and, at one time, was reduced so low as not to be able to supply his palette with colours. In his emergency, he applied to the Society for a small grant of money, which was at first refused, but after a time induced a grant of 50 guineas, which was followed by another 50, and lastly, by 200 guineas at the conclusion of the work. By their exhibition he gained £500 more, and about the same sum by the etchings he made from them, and from private donations; with this he purchased an annuity of £60 a-year, dying poor and half-mad in 1805, aged 65.

The other works of Art in the Society consist of Bacon's sculptures already alluded to, and some other bequests of the same kind; a characteristic portrait of Barry, by himself; a full-length of Lord Romney, by Sir Joshua Reynolds; and of their first president, Viscount Folkestone, by Gainsborough; and a few other pictures which connect themselves with the history of the Society.

* From this praise we must exclude the picture of "Commerce," which, by its mixture of real and imaginary—the allegorical and actual, produces an unhappy, and, in some instances, a ludicrous effect. The Society of Arts, too, is a subject which, however well treated, could not ensure a successful picture, and it looks obtrusive among the rest.

The members meet at eight in the evening during the season (which extends from the last day of October in one year, to the last day of July of that following), for scientific lectures, discussions on Art and Science, exhibitions of novelties in mechanical art, &c., &c.

SOFFIT. (*Fr.*) The under side of an arch or cornice presenting a flat surface.

SOFTENING. The blending of tints into harmony with each other.

SOFTNESS. The opposite of boldness in Art. In some instances, the term is used to designate agreeable delicacy, as in the works of Carlo Dolci; at other times, as indicative of want of power.

SOLARIUM. (*Lat.*) The upper room of a Roman house, or the terrace upon its top; in the middle ages, the *solarium* was at the top of a building, and was the chief room for domestic enjoyment.

SOLEA. (*Lat.*) The simplest form of sandal used by the nations of antiquity, consisting of a sole of leather secured only by a thong crossing the foot; they were worn in-doors, as we wear slippers, and out-doors only by the poor.

SOLLERETS. (*Fr.*) Pointed shoes, composed either of mixed mail and plate-armour, or entirely of plate, worn during the fourteenth century.*

SORROWS OF THE VIRGIN. A series of seven pictures depicting the griefs of the mother of our Lord were frequently painted as pendants to her joys (see p. 255), in the churches of the fifteenth century. They depicted:—1. "The Prophecy of Simeon" (Luke ii. 35); 2. "The Flight into Egypt;" 3. "Christ while disputing with the Doctors in the Temple missed by his Mother;" 4. "Christ Betrayed;" 5. "The Crucifixion, with the Virgin and St. John present;" 6. "The Deposition from the Cross;" and 7. "The Ascension of Christ, the Virgin being left on earth."

SOUNDING-BOARD. An ornamental, wooden canopy over a pulpit, intended to condense and spread the sound of the

* See cut, p. 63.

preacher's voice among the auditory, and prevent its being lost by ascension. Such canopies are frequently richly decorated with carved work.

SOUTANE. A white woollen cassock, worn by the Roman Catholic clergy as an under garment beneath the rochet.

SPANDRIL. The space included between the upper arch of a door or window and the square outer mouldings, which form a frame thereto. It takes a triangular form, and is sometimes filled with armorial bearings and enrichments, or elaborate foliage.

SPANISH BLACK. A colour produced from burnt cork; it is lighter and softer than ivory-black.

SPANISH FERRETO. A rich reddish brown, obtained by calcining copper and sulphur together in closed crucibles.

SPANISH RED. An ochreous red bearing great resemblance to Venetian red, but slightly yellower or warmer.

SPATHA. (*Lat.*) The long, flat, two-edged sword, with an acute point, used very generally by the Roman soldiery.*

SPEAR. A simple but effective implement of warfare, whose early form may be seen in our cut, p. 21, and which has scarcely altered in its progress towards our own times.

SPECULUM. (*Lat.*) A looking-glass. The ancients constructed them of metal, highly polishing one reflecting surface, and using the other for decorative purposes. The reverses of antique metal mirrors are generally remarkable for the beauty of their enrichment, and have frequently allegorical and other scenes executed in incised lines on their surface. Claudian describes the chambers of Venus as having the walls covered with mirrors to reflect her beauty.

SPETUM. A military implement differing very little from the *partizan* and *ranseur;* like them, it had a spear-like blade, with other blades projecting laterally from its base; but differed in being of narrower form, and lighter.

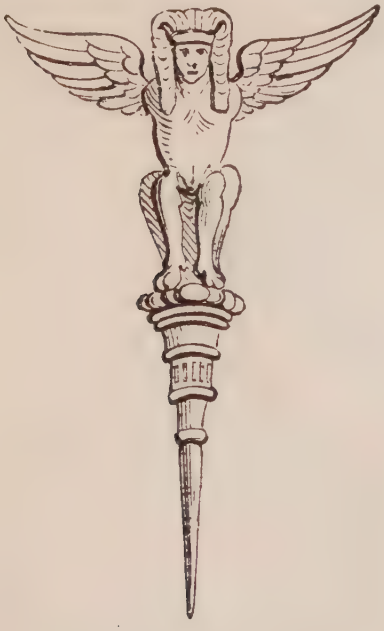
* See cut, p. 211, Fig 2.

SPHENDONE. (*Gr.*) The broad fillet worn round the head of the Grecian ladies to confine the tresses.

SPHINX. A fabulous monster, invented by the ancient Egyptians, and frequently met with in their sculptures. It was of three kinds, the ANDRO-SPHINX,

with the head of a man and the body of a lion, denoting the union of intellectual and physical power; the CRIO-SPHINX, with the head of a ram and the body of a lion; and the HIERACO-SPHINX, with the same body and the head of a hawk. They were all types or representatives of the king. The two last were probably so figured in token of respect to the two deities, Neph and Re, whose heads they bore; the other great deities, Amun, Khem, Pthah, and Osiris, having human heads, and, therefore, all connected with the form of the ANDRO-SPHINX. The king was not only represented under the mysterious figure of a sphinx, but also of a ram, and of a hawk; and this last had moreover the peculiar signification of *Phrah*, or Pharoah, "the sun," personi-

fied by the monarch. The inconsistency of representing the sphinx as a female is sufficiently obvious. Sphinxes were frequently placed before the temples, on either side of the approach to the outer gate.* The Greeks looked upon these figures as mystic emblems of Egyptian theology in its enigmatical character. Pliny describes them as monsters living in Ethiopia; their real nature was so



little understood, that the poets describe them as having the face of a virgin, the body of a dog, the paws of a lion, and the tail of a dragon. They were ultimately exhibited by their artists with the head and breasts of an Egyptian female, and the body of a lioness, to which wings were added, which never appear on the Egyptian originals. The true signification of the figure became lost, and it was ultimately adopted as a quaint decoration, as in our second example, where it forms an ornament to a bronze pin.†

SPHYRELATA. (*Gr.*) Hammered metal-work; the earliest kind of art-manufacture in metal, used by the nations of antiquity for shields, vases, &c. If we look backwards to the most remote times of Greek industry, we find that long before fire-casting became customary, almost every kind of work was carried out by these simple means. Even products of Art were created in this manner, and as statues, vases, and the like could not be put together by the process of soldering, nails were used for the purpose; this we learn not only from ancient writers, but even from monuments which have lately been discovered in Etruria, and the most important specimens of which are now possessed by the British Museum. In one of the tombs belonging to the vast necropolis of Vulci, a great many bronzes of this very ancient workmanship were discovered, nearly ten years ago; one of them represents a bust placed on a basement, covered with thin copper plates, and

adorned with a row of figures, which are likewise chased; long curls fall down over the neck and shoulders, and these

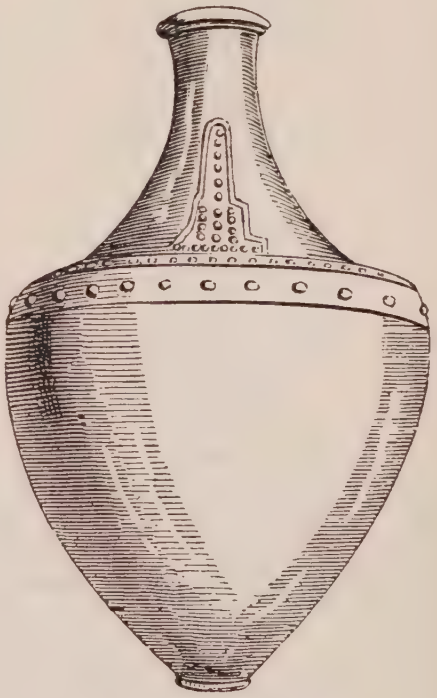
* Wilkinson's *Manners and Customs of the Ancient Egyptians*, second series.

† It is preserved among the ancient bronzes in the Museum at Naples.

parts, especially, are formed in the most simple manner; one would be tempted to call it child-like, did not the whole composition show a certain character, which enables the experienced eye of the Art-philosopher to distinguish in these rude attempts at plastic metal-work the first germs of those noble and artistic productions of a later period. The engraving, giving a side-view of this remarkable and as yet unique monument, is intended to show the arrangement of the hair, which, in spite of its simple treatment, presents as a whole some slight trace of grace and knowledge of fine proportions. We perceive that these curls are formed by rolling and twining together small strips of bronzed plate, connected with the head itself by the mechanical means we have alluded to: there is no trace of soldering, and we may be sure that we possess in this figure a good specimen of those hammer-wrought sculptures of old, which were spoken of by Greeks themselves as belonging to a fabulous period.

We may observe how the timid artist has, as much as possible, cautiously subdued all prominent parts, which present, in this kind of workmanship, increased difficulties. The left hand is closely attached to the chest, while the right is stretched out to hold some symbol, now lost; a necklace hides the rude workmanship by which head and bust is united. The ornament which composes it is graceful, and we see, even in this instance, that in works of a primitive period, taste and the feeling of beauty are hidden, rather than absolutely wanting, and that they burst forth like leaves in a warm, spring night, as soon as the facility afforded by advanced knowledge allows their free expression.*

Every reader of Homer will remember the constant epithet which the father of western poetry bestows upon sceptres, thrones, and similar objects: he calls them "well-nailed," a quality which is to be referred not so much to the material workmanship and mechanical construction of such objects, as to their external aspect. The points which the heads of these ornamental nails present to the eye create a variety of fine proportions, and are to be considered as the first germs of that rich outpouring of beauty which decorative Art afterwards spread over every surface of which it was able to possess itself and to subject to its magic power.

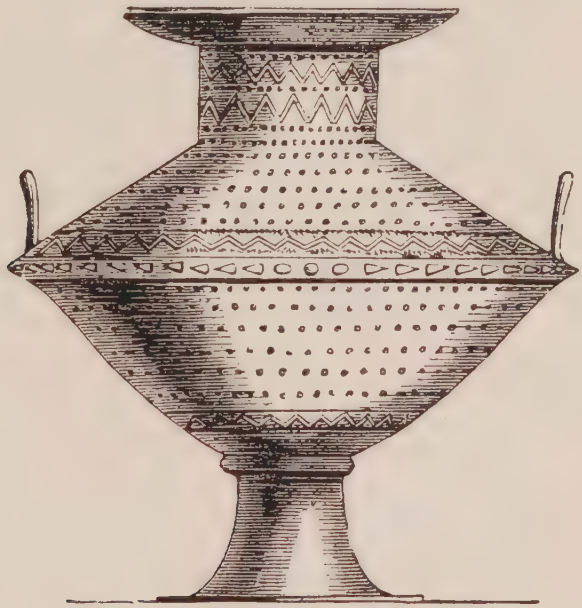


In the vase engraved above, taste begins to be observed, and the skilful management of the nail-ornament lends to this

* Such undeveloped works of Art have lent inspiration to a Homer, a Hesiod, and other great bards of old, who read those symbolical characters like the written characters of a poem, presenting to the unlearned eye nothing but confusion, while the man of letters finds there the highest ideas eternalised. Those who laugh at such primitive attempts ought, generally, rather to be ashamed of their own ignorance, which should impose silence upon them, as it is not allowed to throw ridicule upon what we do not understand. It is true that similar configurations of an archaic character must be considered as the germs of thoughts, only to be unfolded in the course of ages. The poet, however, is able to anticipate the fruits of such an organic development, and gives full expression to what is only aspired at by the artists of those remote times.—*Dr. E. Braun, in the Art Journal*, 1850.

vase an aspect of much elegance. The heads of the nails are edged like precious stones, and the concentric circles which embrace the whole circumference are enlivened by a great number of well-distributed points, and acquire an air of pleasing variety by the lines which follow alternately different directions. Primitive as is this specimen of a workmanship belonging to a most remote period, it still proves instructive to those who inquire earnestly into the origin of the principles of beauty.*

The finest examples of antique artistic metal-work are the embossed shoulder-straps, known as "the bronzes of Siris," in our British Museum, and which represent the combat between the Greeks and



Amazons; they are in exceedingly high relief, and are beaten into form with wonderful skill by the hammer. They formed part of the body-armour, connecting the breast and back-plate, and were found in the River Siris, in southern Italy, in 1820.

SPINDLE. A pendant of wood used by spinners for twisting the fibres of silk, flax, &c., as it is drawn into threads by the fingers from the distaff.

SPIRAL. Twisted like the worm of a screw; pointed like the steeple of a church.

SPIRE. The pointed, terminal roof above the tower of a church. (See CHAMFER.)

SPLINTS. Small overlapping plates of metal, covering the inner bend of the arm above the elbow, and used to give free motion, as well as defence, to the arm of a knight when equipped for fighting.

SPONTOON. A very broad-bladed spear, generally carried, like the partizan, by household guards in the sixteenth century. Its blade was frequently decorated with ornamental figures incised.

SPUR. A goad fixed to the heel of a horseman. In the early times it took the simple form of a sharp-pointed goad. The rowel, consisting of a series of moveable goads, first appears in the latter end of the thirteenth century. In the succeeding century, spurs were made with sharp, slender rowels at the end, and very long stems. A vast variety of forms were adopted for rowels at different periods, and the era of the fabrication of a spur may be very closely guessed by such *data*.

* For other specimens of this early Art see HOLMOS and LEBES, and for further notice of its onward course to perfection, the article on METALLURGY.

Skelton's plates illustrative of the Meyrick Collection will fully elucidate this, and to them the inquirer may safely trust.

STADIUM. (*Lat.*) An oblong area for foot-racing, athletic sports, and Olympic games.

STAFF. There are several kinds of STAVES used in ecclesiastical functions, which are as follows:—1. The PASTORAL STAFF for bishops and abbots, as emblems of jurisdiction. 2. CANTORS' STAVES, to regulate the chant and ceremonies of the choir. 3. PROCESSIONAL STAVES, used, as their name implies, in processions, or for the purpose of enforcing the order of the ceremony. 4. STAVES used by confraternities, for carrying images and emblems. 5. CROSS STAVES, to bear the cross elevated in processions. 6. STAVES OF HONOUR and OFFICE, called vosges or maces, borne before dignitaries.*

STAFFORD GALLERY. This important collection of fine pictures, the property of the Duke of Sutherland, was chiefly formed at the sale of the renowned gallery originally gathered by the Duke of Orleans, and located in the Palais Royal. We have selected this collection for a brief notice, as a sample of the treasures of Art which exist in this country in private hands; it is also a collection more popularly known than any other, from the publication of a magnificent series of engravings from the pictures,† and was at one period opened at stated seasons to the public. The principal pictures are several by Raphael, all representing the Holy Family but one, which depicts "The Saviour bearing his Cross." Of those by Titian the principal are "Diana and Acteon," and "Venus à la Coquille." Guido is seen to great advantage in his "Infant Jesus sleeping on the Cross;" Murillo in "The return of the Prodigal Son," and "Abraham and the Angels." Rubens has a "Holy Family," "The Marriage of St. Catherine," and a sketch *en grisaille* for the great picture in the Louvre of the marriage of Henry IV. with Mary de Medicis. Guido has a fine "Head of a Magdalen;" Vandyke some remarkably noble portraits, as well as his "St. Martin dividing his Cloak with the Beggar." Nicholas and Gaspar Poussin are extremely well displayed, and so are the artists of the low countries, Teniers, Ostade, Rembrandt, &c., &c. The English artists, Reynolds, Lawrence, Wilkie, Etty, Turner, Martin, &c., may all be studied in good works; and some few foreign artists, as Paul Delaroche, Winterhalter, &c. This brief notice of one collection only, in a capital where there are so many other private galleries, will serve to indicate the pictorial riches which our metropolis contains. It is sincerely to be regretted that their possessors do not so arrange that the public shall be admitted for a short and stated time; for it must be evident that treasures of Art lie fallow, in many instances, that put to shame public galleries, where alone students can study and public taste be formed. It is one of the evils of wealth thus to gather up and close from the world treasures of immortal genius that might be a blessing—an instruction and monitor to all, by their example purifying taste, and even generating it in the minds of many.

STAG. The stag is the attribute of St. Julian Hospitaller, St. Felix of Valois, and St. Aidan. When it has a crucifix between its horns, it alludes to the legendary history of St. Hubert; when it is luminous, it belongs to St. Eustachius.

STAINED GLASS. This ornamental material can only properly be so designated when worked in mosaic with various pieces of glass coloured throughout; but the term is also applied to glass merely tinted on the surface by metallic colours mixed with proper fluxes, and affixed by fusion. (See PAINTED GLASS.) The pieces of stained glass of which the early windows were composed were small, and they were arranged in a kind of mosaic pattern.

* Vide Pugin's *Glossary of Ecclesiastical Ornament and Costume.*

† There is also a convenient work, in 2 vols., 4to., by John Young, which is an entire catalogue, with an etching of every picture.

The next improvement consisted in forming pieces of stained glass into figures, the outlines and strong shades of which were strongly marked with black, and fixed by the heat of the furnace. This kind of semi-painting afterwards gave place to painting on glass, properly so called.* This was executed in various ways. The colours were sometimes diluted with white of egg, and sometimes mixed with oil, and then varnished. But as it was found that in both kinds of painting the colours were affected by the weather, a new plan was adopted of employing vitrified colours, or enamels, which were applied to the glass with gum-water, and then fixed by burning them into the glass in the furnace. This method of painting is described by Eraclius and Theophilus. The invention is generally ascribed to the Flemings or Germans. It is quite certain that Italy was supplied with these coloured glasses, or "smalti,"† by some Transalpine nation. The Marciana MS. states that they were brought from Germany.

The colours or "stains" were fused or "flashed" upon the glass in the furnace; the yellow stain being upon the opposite side to the painting. The art of staining glass with this transparent yellow tint by the aid of silver, was accidentally discovered by Fra Giacomo da Ulmo, in the fifteenth century. He was one day employed in placing his glass in the furnace to fix the colours, when a silver button fell from his sleeve, and this when melted produced a yellow stain, which penetrated into the substance of the glass.

The old intense ruby-colour is not fabricated by the moderns with that success attained by the ancient artists. Gold has been recently adopted, and gives a beautiful rose-colour when combined with the molten fluid; when melted with flint-glass, it produces a purple stain. In articles of *bijouterie*, coloured glass often takes the place of real stones, or enamel, the ground of the metal beneath being cut with the graver, or rose-engine, to give it a prismatic light throughout its substance.

STALL. A decorative seat in a church. Stalls were constructed of wood and stone, and abundantly enriched with sculptured foliage and figures, which are sometimes of a grotesque character. Rich tabernacle-work is made at their sides, and canopies of similar elaboration cover them. They abound in cathedrals, at home and abroad, the finest being the work of the fourteenth century; and nowhere can the art of wood-carving, as practised at that early time, be so well studied as in examining these works.

STAMNOS. (*Gr.*) A jar used for mixing wines for the table by the nations of anti-

quity. It has been happily described as "a high-shouldered, short-necked, plethoric vase."

STANCHEON. The iron bar between the mullions of a window; sometimes the term is applied to the mullion itself.

STANDARD. The ancient military standard consisted of a symbol carried on a pole, like the Roman Eagle, which may be considered as their national standard. Each *cohort* had its own standard, by which it was known, and which was surmounted with a figure of Victory, an open hand, &c., the pole being decorated with circular medallions, crescents, &c.* The *labarum* was the peculiar standard adopted by Constantine. (See cut, p. 257.) In

* Mrs. Merrifield's *Original Treatises on the Art of Painting.*

† The smalti of the modern Italians consist of pieces of glass about half an inch thick, and six or eight inches in diameter.

* See Ensign.

modern times, the standard is the largest and most important flag borne. Formerly it was not square, like the banner,* but elongated, like the guidon and pennon, but much larger, becoming narrow and rounded at the end, which was slit, unless the standard belonged to a prince of the blood-royal. The size of the standard was regulated by the rank of the person whose arms it bore. That of an emperor was 11 yards in length; of a king, 9 yards; of a prince, 7 yards; a marquis, 6½ yards; an earl, 6 yards; a viscount or baron, 5 yards; a knight-banneret, 4½ yards; and a baronet, 4 yards. It was generally divided into three portions—one containing the arms of the knight, then came his cognizance or badge, and then his crest; these being divided by bands, on which was inscribed his war-cry or motto, the whole being fringed with his *livery* or family colours.

The word is also applied to a collar of mail, worn in the fifteenth century, for the protection of the neck of an armed soldier, and which may be considered as the remains of the older CAMAIL.†

STARS are emblematic of heaven, and are frequently introduced in ecclesiastical decoration. The roofs or ceilings of churches were generally powdered with stars, to typify the canopy of heaven over the faithful; also on the mantle of the Virgin Mary, and on her shoulder, as the Regina Cœli. Large stars were sometimes set up in churches on the Feast of the Epiphany. The stars on the old ceilings were usually cast or struck in lead, gilt, and fixed on an azure ground, of which many examples are still remaining in ancient English churches. Stars are also represented in conjunction with many saints. Thus, St. Bruno bears one on his breast; St. Dominic, one over his head, or on his forehead; so do St. Humbert, St. Peter of Alcantara, &c.

STATIONS. The places where ecclesiastical processions rest for the performance of any act of devotion. Such were formerly the tombs of martyrs, and similar consecrated spots. In modern times, however, the term is especially used to denote those representations of the successive stages of our Lord's Passion, which are often placed round the naves of large churches, and by the side of the way leading to sacred edifices; and are visited in rotation. At each of them stated devotions are recited, suitable to the different mysteries represented. There is a fine example at Nuremberg, of the fifteenth century.*

STATUARY. An artist who makes statues, generally understood to be after the designs of some other artist, to whom the term sculptor is properly applied. The word is also used to signify a collection of statues, which would therefore be termed a museum of statuary.

STATUARY PORCELAIN is a term given to a fine kind of clay used to produce statuettes, resembling in colour and surface the Parian marble; from which circumstance they are sometimes termed "statuettes in Parian."

STATUE. A work of plastic art, executed in marble, bronze, clay, or other suitable material. An equestrian statue, is one which represents the figure on horseback.

STATUETTE. A small statue, not exceeding half the natural size of a figure.

STEATITE, or SOAPSTONE. A mineral substance of the magnesian family, which has a greasy feel, and is easily cut; hence it has been used extensively by the Chinese and Japanese, in the fabrication of small ornamental articles—such as cups, pipes, groups of figures, &c.

STEEL. Iron subjected to the action of a furnace, in combination with charcoal and salt; it is then hammered and hardened, or tempered. The best steel is made

* The English royal standard, as at present displayed, is properly *a banner*.

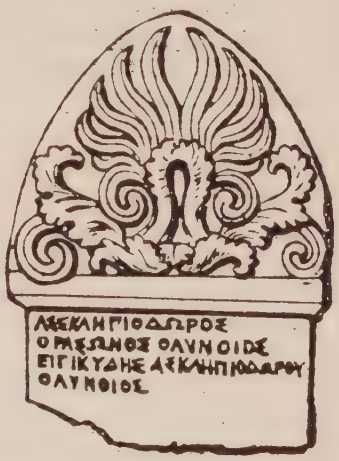
† See cut, p. 93. A curious engraving of the standard of mail, is given in the catalogue of C. Roach Smith's Museum.

* Vide Pugin's *Glossary of Ecclesiastical Ornament and Costume*. See also the article CALVARY.

from Swedish or Russian iron. The adoption of steel instead of copper for engravings, has led to the greater diffusion of Art during the present century; for many books and periodicals now illustrated with line-engravings could not have been supplied with them a few years since, as the copper-plate could not print the large numbers required, inasmuch as a few hundred imprints wear them perceptibly, whereas thousands may be taken from steel without exciting a very palpable difference. Steel plates are more susceptible of rust than copper, and require to be covered with a thin layer of wax when not in use, as the mere damp of the atmosphere will corrode the surface. Engravers are careful not to breathe on the plates they are at work upon for the same reason, as the damp of the breath eats away the glossy face of the plate, and would show a dirty stain in printing. If the breath enters a line cut by the graver, it condenses and corrodes the sides of that line, giving it an unsightly ragged edge when printed. The acid acts very quickly on steel, although used much weaker than it ever is on copper. Thus, nitric acid is mixed with twice its quantity of water for copper, and remains upon the plate from one half to a whole hour, according to temperature and character of the work; but for use on a steel plate it is diluted with ten times its volume of water, and is then only allowed to remain on the light parts for a few seconds, and on the darker parts for a minute or two. When plates are worn in printing, they may be restored in some degree by covering the surface with a thin coat of etching-ground, and then subjecting the lines again to the action of acid.

STEGANOGRAPHY. (*Gr.*, from *steganos*, secret; and *grapho*, to write.) A mode of writing by a choice of characters known only to the initiated, and which depends on no rule. It is sometimes done by the adoption of figures for letters, or letters for figures. Tradesmen frequently mark wares in this way; and any word with ten different letters in it may be always used—such a word, for instance, as *speculation*. Thus, 6s. 9d. may be indicated by *l. i.*, being the sixth and ninth letters of the word. Taking the alphabet backward was one simple form for words. Thus, Adam would be ZWZN. Other alphabets may be formed *ad infinitum* by transposition.

STELE. (*Gr.*) A sepulchral slab or column, which, in ancient times, answered



the purpose of a gravestone. When square, it was generally ornamented with mouldings; when round, it terminated in a peaked or rounded cap. Our engraving represents a Greek stele, preserved among the Elgin Marbles, in the British Museum. It commemorates Asclepiodorus, an Olynthian, and Epicydes, his son.

STENCIL. A stencil is a thin piece of pasteboard, parchment, or metal, in which the outlines and general forms of any figures are *cut out*; this plate is then laid upon plain paper, and a brush charged with colour passed over the entire surface. The colour only passes through the open lines, and when the plate is lifted, the figure they delineate is imparted to the material beneath.* It is a cheap and effec-

* Stencil plates are of great antiquity. Tristan, in his *Commentaires Historiques*, p. 657, engraves one which gives this inscription—"Du Constantio Aug. Semper Victori;" and Quintilian (Instit. Orator, lib. I. cap. i.), speaking of a mode of teaching the Roman youth to write on the waxen tablet, advises the use of a "copy in wood, in which the letters are well

tive mode of procuring a certain ornament, which may be executed by the most ignorant, as it requires hardly the knowledge of the proper use of a brush, and was at one time much adopted for wall decoration, for marking linen, books, &c., but is now seldom used, as metal stamps are preferred.*

STEPHEN, St., Protomartyr, who was stoned to death in A.D. 33. His death has been a favourite subject with the painters, and is frequently met with. The saint himself is less commonly depicted; when he is so, he is usually represented in a deacon's dress, bearing a stone in one hand, and a book or palm-branch in the other, or holding up a lapful of stones with both hands.

STEREOCHROMY. (*Gr.*) A species of wall-painting, in which the colours are mixed with water, and the whole picture permanently fixed by profuse sprinklings of water, in which is mixed a certain proportion of fluoric acid; the surface of the picture thus becomes one hard flinty mass, and will resist the action of fire or damp. It is much practised at Munich, and was the discovery of the eminent chemist of that place, Obergrath von Fuchs. This species of painting resists every influence of climate, and may be confidently used as an external coating for buildings in any part of the world. To the artist himself it offers the most important recommendations. He is not confined to time in executing it. He can leave off when he pleases, and for any length of time, which he cannot do in fresco-work by any means, nor in oil-painting, excepting within certain limits. The highest advantage of all, however, is, that the same part may be painted over as often as he pleases, which is not possible in fresco; and, consequently, by this new mode the most perfect harmony may be preserved throughout the largest possible painting. In fresco, the artist is the slave of his materials—here, he is their arbitrary master to the fullest extent.

STEREOGRAPHY. (*Gr.*) The art of drawing solid forms on a plane surface; shaded geometric drawing.

STEREOSCOPE. (*Gr.*, from *stereos*, solid; and *scopeo*, I see). An optical instrument of great simplicity and beauty, invented by Professor Wheatstone, in 1838, and since improved by Sir David Brewster. It is constructed in accordance with the well-established fact in vision, that the roundness of any body is rendered most palpable to the sense by the fact, that each eye views the object at a different angle, and consequently each sees more of one side of it than of the other; the junction of vision produced by the two eyes combined perfecting the sense of entire roundness or relief. By obtaining two pictures each at a natural angle, as viewed by the eye singly, and placing the two in the box of the stereoscope, upon looking through a double glass similar to an opera-glass, the two pictures combine in one, and such is their apparent solidity and roundness, particularly in representations of statuary, that the eye and mind almost refuse to believe that they look upon a plane surface. This is effected by cutting a lens in half, and affixing each half to the tubes of vision, adjusted at such distances that the centres of these semi-lenses correspond to that of the pupil of the eyes. "When we thus view," says Sir David Brewster, "two dissimilar drawings of a solid object, as it is seen by each eye separately, we are actually looking through two prisms, which produce a second image of each drawing, and when these second

cut, that through such openings he may trace the characters with his style. He will not thus be liable to make slips, as otherwise he would, upon the wax alone, for he will be confined by the boundaries of these letters, and neither will be able to deviate from his text." Procopius tells us that the Emperor Justin I. made use of a tablet of wood cut in this manner, through which he traced his signature in red ink. His contemporary, Theodoric, King of the Ostrogoths, had his monogram cut in a plate of gold for the same purpose; and Charlemagne is reported to have produced his monogram (see p. 295) as a sign-manual by the same means, or else as an impressed stamp.

* See p. 98 for a notice of the use of the stencil-plate for card-printing.

images unite, or coalesce, we see the solid image which they represent." Pictures produced by the aid of photography are the only ones which can give entire truthfulness to the experiment, as they are of necessity truthfully identical with each other in a way that manipulative art can never rival.

STEREOTYPE. (*Gr.*) Solid type. A mode of printing the pages of a book by first obtaining an inverse cast of the whole, as set up by the compositor, in plaster of Paris, from which is obtained, in melted type-metal, another cast *in relief* to print from.

STIACCIATO. (*Ital.*) A very low relief, adopted by sculptors for works which could be allowed little projection from the surface or base line chosen.

STIGMATA or *vulna divina*, or *plaga amoris viva*, is the receiving the marks of the five wounds of Christ, on the feet, hands, and side; and sometimes, in addition to these, of the wounds on the forehead. St. Francis, and many other saints of the Romish Church, are said to have received these marks; and Rubens and other artists have devoted their talent to the delineation of the miracle.

STIL DE GRAIN. The French term for yellow and greenish pigments produced from vegetable dyes, such as saffron, aloes, buckthorn berries, broom flowers, &c.*

STILL LIFE. A term applied to that class of pictures representing fruit, flowers, groups of furniture, or a variety of other articles which generally form adjuncts to a picture only, and none of which have animate existence.

STILUS. (*Lat.*) The pointed instrument used by the nations of antiquity for inscribing or writing on their waxen tablets.†

STIPPLE. A mode of engraving in imitation of chalk drawings, in which the effect is produced by dots instead of lines; each dot, when magnified, is however a group of smaller ones.

STOLA. The characteristic dress of the Roman matrons, as the TOGA was of the men; it was worn over the TUNIC, and came as low as the ancles or feet, being fastened round the body by a girdle.

It had either short or long sleeves, and was fastened over the shoulder by a FIBULA, and had a flounce sewed to the bottom; the ample PALLIUM was thrown over it, and brought over the head when walking, or in winter. The stola was not allowed to be worn by courtesans, or by women who had been divorced from their husbands.

STOLE. A narrow band of silk or stuff, sometimes enriched with embroidery and jewels, worn on the left shoulder of deacons, and across both shoulders of bishops and priests, pendant on each side nearly to the ground: it was used in the administration of the sacraments and all other sacred functions.* In England, since the fourteenth century it was worn crossed on the breast by the priest at the altar.

STONE, ARTIFICIAL. The ingenious process which enables us to *mould* statuary for gardens, &c., as well as to produce works by hand at an infinitely less cost

* See PINKS. † See GRAPHIUM.

* See cut of a priest wearing the stole crossed over his breast, illustrative of the word ORPHREY.

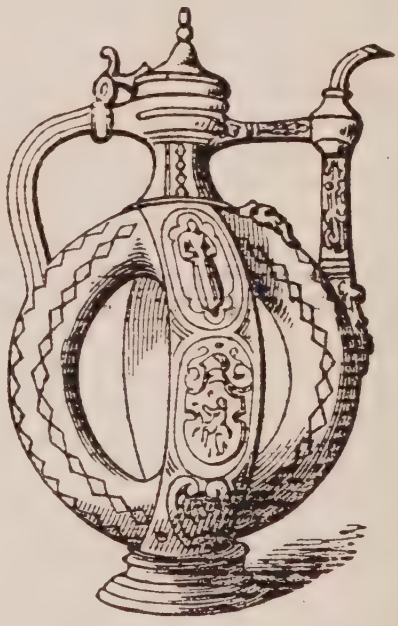
than sculpture in general, is of German invention. The chief ingredient in its formation is calcined gypsum, and its general characteristics in some degree resemble those of porcelain.

STONE-BOW. A smaller kind of cross-bow for propelling stones, generally used for killing birds.

STONE OCHRE. An earthy oxide of iron of considerable permanence in oil or water-colours.

STONE-WARE, Grès Cérame, Grès Flamand (*Fr.*). A very hard pottery which, when made thick, will not readily break by a blow or a fall; it was manufactured at a very early period in China, but is best known in modern Europe by the works of the Germans and Flemings, who constructed vessels in this material which were remarkable for the quaintness of their form, and beauty of their decoration, as well as the enduring enamel on their surfaces. The most ancient and curious are those made on the Lower Rhine, under the superintendence of the famous Jacqueline, Countess of Hainault and Holland, after her abdication in 1433, and retirement to the Castle of Teylingen, near Leyden. They are generally covered with figures *in relief* of mythological and scriptural subjects (Fig. 1.) They were extensively exported, and one particular class, known as "a grey-beard," from the circumstance of having a bearded face moulded on the upper part of the spout (Fig. 2.), met with wide celebrity, as it was intended by the reformers as a satire on their bitterest opponent, Cardinal Bellarmine, whose stern face and stout figure were thus ridiculed, and the vessel sometimes termed "a Bellarmine." The German pottery was occasionally richly coloured with various tints upon the dark brown or blackened clay. The pottery known as *Grès Flamand*, was so termed from the tint of the clay from which it was produced, and had rarely any other colour than blue

1. 2.



placed upon it. The patterns were moulded *in relief* upon its surface, and exhibit an abundance of quaint and beautiful detail. Their forms are also exceedingly singular, displaying sometimes the most grotesque shapes and bizarre construction, as exhibited in our engraving above, from one in the Paris collection; the decorative details are generally modelled with great truthfulness and artistic vigour, and occasionally exhibit a fine and correct appreciation of the true principles of taste.

STOPPING-OUT. A plan adopted in etching, to give effect to lines varying their darkness and breadth, by allowing the acid to remain on some longer than on others, which is done by removing the acid, and *stopping-out* or covering with Brunswick-black, or some other composition impervious to acid, such lines as appear dark enough. The acid is again put on the other lines, which become in consequence broader and deeper; and the effect of great variety of tint and tone is thus produced from the same etching.

STOUP. A portable vessel for holy water; a stone basin for the same, placed near the church-door.

STRAP-WORK. A peculiar kind of ornament, adopted extensively in the fifteenth and sixteenth centuries (particularly in Flanders and Germany) as a general decorative enrichment, and which consists of a narrow fillet or band, folded

and crossed, and occasionally interlaced with another; the convolution sometimes exhibiting much ingenious elaboration. It originated, however, at a much earlier period. A specimen, which dates as far back as the eleventh century, and possesses all the characteristics peculiar to the Byzantine Art at that time, is sculptured in stone over the church-gate at Neissen, Saxony. The adoption of this peculiar ornament was exceedingly common in the later days of the Renaissance, and became a prevailing characteristic of the style. It was carried to great perfection under Henry II. of France; and we engrave an example of that date as illustrative of its peculiarities.

STRIA. (*Lat.*) The channel or groove of a column.

STRIATED. Disposed in ornamental lines, either parallel or wavy.

STREAKS. An uniform series of long lines of colour, or indents on tints, produced by the dragging of the coarser hairs of a brush.

STREAMER. A long narrow flag, originating in the *pennoncel* of the knight.

STRENGTH. Boldness of conception or treatment in a work of Art.

STRIGIL. (*Lat.*) An instrument of bronze, curved, and hollowed like a spoon, used by the Romans to scrape off perspiration from the body after bathing. (See cut of ATHLETÆ, p. 54.)

STRING-COURSE. A narrow moulding, in a horizontal line, which slightly projects from the wall of a building.

STRONTIAN YELLOW. A solution of strontian, added to chromate of potash. It is a pale canary-yellow, and is a permanent colour.

STROPHIUM. (*Lat.*) The female girdle, most frequently made of leather, and worn generally by the ladies of antiquity.

STUCCO. (*Ital.*) The *opus albarium* of the Romans, who used it for raised decorations to their buildings (as in the baths of Titus, at Rome). It is composed of white marble, pulverised with plaster of lime, and mixed with water, forming a ductile paste, much used for architectural ornaments.

STUDIO. (*Ital.*) The painting-room of an artist; the work-room of a sculptor.

STUDY. The practice necessary to artistic education; a research into the principles of Art, and the modes of thought and action which have guided its professors to eminence. The term is also applied to the work of a student (see ACADEMY FIGURE); and also to a finished sketch from nature, generally intended to aid in the composition of a larger and more important work, or as a memorial of some particular object for future use, or to facilitate drawing or composition. Thus, a single head or figure, afterwards introduced into a large work, would be termed *a study* for that work. A tree, a group of plants, &c., would be a study for a landscape; as also would be a coloured sketch from nature, which merely secured locality and general effects for more detailed finish in the atelier of the artist. Many such studies are of great value, and highly prized by *cognoscenti*, as indicative of an artist's power of hand, and easy mental perception of the great and the beautiful, which are sometimes tamed down, or lost, in the course of finishing an elaborate work.

STUMP. A thick layer of strong paper, made round, and cut to a point, similar to a black-lead pencil. It is used for rubbing down harsh lines in pencil or crayon drawing, or rubbing solid tints on paper from colours in powder. It is of great use in obtaining ground tints, which may be thus laid with the greatest ease, and to any degree of delicacy or depth.

STYLE. The peculiar manner in which an artist expresses his ideas, dependent upon his spiritual life and habits; it is exhibited in his choice of forms and mode of treating them, and is determined in different ways, according to the changes of thought at different times and stages of its development. He only has a style, whose peculiarity is sufficiently powerful to determine energetically his whole artistic activity. Besides the individual style, there is also a national style; for instance, the Egyptian, the Grecian; the style of Greek Art at particular epochs, as that of Phidias or of Praxiteles. The style influences the conception, not merely of the forms, but also of the idea. MANNER is a false blending of the personal with the artistic activity, from indolent habits or morbid tendencies of feeling, whereby the form is always modified in a similar way, without regard to the requirements of the subject.*

SUBJECT. The incident chosen by an artist for a picture or other work of Art.

SUBLIGACULUM. (*Lat.*) The covering for the hips, which was open at the sides, drawn between the legs, and secured round the waist; it was worn by Roman soldiers in exercising, or by gladiators in the contest. It was also termed *campestre.*†

SUBLIME. That which strikes the mind with its elevated grandeur of conception and realisation. The head of the antique Jupiter bears the impress of sublimity, and the elevated thought evinced in Raffaelle's cartoons have the same characteristic.

SUBORDINATION. (See GRADATION.)

SUDARIUM. (*Lat.*) The handkerchief

* Müller's *Ancient Art and its Remains.*

† See the cut illustrative of that word, and those to the article on GLADIATORS.

upon which the Saviour is alleged to have impressed his own portrait miraculously, when wiping his face with it, as he passed to the crucifixion, it being offered to him for that purpose by St. Veronica. Another impressed portrait of the same kind is reported to have been sent by the Saviour to Abgarus, King of Edessa. These relics are highly valued by the Romish church, and form the subject of religious pictures, the legend of St. Veronica particularly.

SUGGESTUM. (*Lat.*) The elevated stage from which a Roman general addressed his troops, or an emperor the people, as constantly represented on Roman medals and sculpture.

SULPHURS. Impressions taken by the goldsmiths of the sixteenth century from the engravings executed on plate, paxes, &c.; and which they obtained by spreading a layer of melted sulphur on the face of the plate, producing a cast *in relief* of the lines engraved. Some few of these proofs exist in the British and continental museums, and are known as "sulphurs." They are amongst the rarest specimens connected with the art of engraving.

SUPERFICIAL. Not well grounded in the laws of Art and Nature. The term is generally applied to those whose love of display indicates a want of knowledge.

SUPERFICIES. (*Lat.*) The surface of any material.

SUPER-HUMERALE. Another name for the AMICE.

SUPPORTERS. The figures of men, beasts, birds, &c., placed on each side of the heraldic shield, and which may have originated in the ceremonial bearing of the knightly shield to tournaments and jousts, by squires or retainers of a noble house.

SURCOAT, (SUR-COTE, SUPER-TUNICA). In costume, any garment worn over defensive armour; the term, however, is more generally applied to the long and flowing drapery of knights, anterior to the introduction of plate armour, and which was frequently emblazoned with his family arms.* Also, the name given to a short robe, worn over the long robe or tunic, terminating a little below the knee, forming part of the female costume of ladies at the close of the eleventh century.

SURPLICE. The outer garment of an officiating clergyman, which originated in the rochet or alb of an earlier time. It is a long linen robe with wide sleeves, used by all but bishops.

SWEETNESS. A term employed by artists and engravers to denote certain qualities in Art, but which fails in clearly denoting that which it is used to designate. Painters use it to express a certain clearness of drawing and colouring, which is agreeable to the eye, like a head by Carlo Dolci, or a landscape by Claude. Engravers use it to designate a clear delicacy of line, and a smoothness of general effect, such as we see in the works of Strange.

SWORDS are borne as symbols of martyrdom by very many saints who suffered death by that instrument.

SYLVESTER, ST. An early pope, who was instrumental in converting Constantine the Great and his mother (afterwards Saint) Helena, by the miracle of restoring a dead ox to life, which had been destroyed by a magician, in order to essay his power of resuscitation, which failed, while that of the saint triumphed. Hence he is usually represented with the ox lying beside him, and may be distinguished from St. Luke by his papal insignia. He is sometimes depicted baptizing Constantine, and was author of much of the Roman Catholic ritual.

SYMBOLISM is of two kinds—1. of colour, 2. of form. The symbolic colours and their significations are as follow:—*Green* typifies faith, immortality, contemplation, and the resurrection of the just as shadowed forth in the yearly bursting forth of the leaves after their death in winter. *Blue*, the colour of the clear sky, signifies hope, and love of divine works. *Red* symbolises

* See cuts, pp. 42 and 234.

martyrdom for faith, and also charity. *Purple* signifies the dignity of justice, and is the colour of royalty, the proper dispenser of that quality. *Scarlet* has a similar meaning to red, but also indicates the fervour and glory of witnesses to the Church. *White* signifies purity, temperance, innocence, chastity, and faith in God. *Pale blue* denotes peace, Christian prudence, love of good works, a serene conscience. *Pale green* symbolises baptism. *Rose-colour* indicates martyrdom, through the mystic sense attached to the flower.* *Saffron* symbolises the confessors. The background of figures of saints was occasionally painted to typify their lives or actions, thus:—*White* betokened chastity and innocence of life; *grey*, tribulation; *violet*, penitence; *black*, grief or death. Their dresses, in the same way, indicated their characters by the choice of colour, and the vestments of the Church were also symbolic of the services; *blue* signifying divine contemplation, piety, and sincerity; *green*, the gladness of the faithful; *red*, divine love; and *white*, innocence and purity, the two latter colours being those most constantly in use. *Gold*, in the same way, typifies glory and power; *silver*, chastity and purity. Precious stones were also used with a symbolic meaning, thus: The *diamond* typified invulnerable faith; the *sapphire*, hope; the *onyx*, sincerity; the *amethyst*, humility, &c., &c.; indeed, as the Catholic Church increased during the middle ages, symbolism went hand in hand therewith until every portion of the sacred edifice, and every article connected with its service, including the dresses of the priest and the decorations of the walls, had a mystic meaning. "It was the great book before the invention of printing in which to read the faith," but was unfortunately too much overlaid by such mysticism eventually, which rendered it confused and confusing.

Symbolism of form consists in representing events by causes or types, such as the *sword*, the cause of the death of a martyr; the *palm*, the type of his victory. "The words symbol and emblem are often used indifferently to express the same meaning, but it should be observed that the term symbol may sometimes be used for an emblem where the contrary would not be true; as for instance, the anchor may be either the symbol or emblem of hope; but we could not say that the Lamb or the Good Shepherd was an emblem of Christ, since he himself is embodied in, or represented by them; they must therefore be distinguished as *symbols*, and this term may then be considered as something expressive of the whole being and character, rather than any particular attribute or quality of the person or thing represented. The same object, however, may be clearly considered a symbol as well as an emblem, as the sword is the *symbol* of martyrdom, and the peculiar *emblem* of St. Paul."* Animals and creatures of various kinds were also used to symbolise virtues and vices. Those appropriated to the Evangelists will be familiar to all; but there were others considered typical from qualities ascribed to them in the fabulous natural history of the middle ages. Thus the unicorn was believed to live alone in purity, and to be only attracted from its solitude by a virgin of pure and holy life; hence the virgin became the image of the Virgin Mary, and the unicorn the type of the Saviour. The pelican was believed to feed its young with its own blood, hence it became the type also of the Saviour, whose blood was shed for our immortal life; and so the real and the fabulous were alike made subservient to that love of mysticism, which was the great characteristic of the mediæval church.†

SYMPOSIUM. (*Gr.*) A drinking party

* Rubicundus (color) in Martyribus et Apostolis: *hi et illi sunt flores rosarum* et lilia convallium.—Innoc. iii. *De Sacro alto myst.* l. i. c. 64.

* Mrs. Twining's *Symbols and Emblems of Early and Mediæval Christian Art.*

† See also EMBLEM, EVANGELISTS, LAMB, and TRINITY in this Dictionary.

among the ancients, who indulged themselves with music and dancing on those occasions. The guests were crowned with flowers, or herbs sacred to Bacchus, and reclined on couches around the apartment devoted to the purpose. Such scenes are of constant occurrence in works of antique Art.

SYNCHRONISM. (*Gr.*) A representation of two or more events at the same time: it was a favourite practice with the mediæval artists to give the entire life of a saint, or history of an event, in one picture; and it was not uncommon, or considered absurd, to represent Herodias receiving the head of St. John in the foreground of a picture, while the saint was kneeling before the executioner in the background with his head on his shoulders. The Prodigal Son is frequently represented leaving his father's house, banqueting with his companions, and feeding swine, all in the same picture.

SYNEDOCHE. (*Fr.*) An ornamental receptacle beside the altar, to receive the sacred vessels and consecrated wafer. (See CIBORIUM.)

SYRINX. The Pan, or Pandean pipe; the musical instrument of pastoral life among the Grecian shepherds; regarded by them as the invention of their tutelary god, Pan. It was constructed of hollow stems of reeds, canes, &c., of various lengths, fastened together with wax. This simple instrument was the origin of the organ.

SYSTYLE. (*Gr.*) An architectural term for a temple or other edifice which has a row of columns set close together around it, as in the Parthenon at Athens.

TABARD. *In costume*, a light vestment worn over the armour, generally embroidered with the arms of the wearer, or, when worn by a herald, with the arms of the sovereign, or those of his lord.

TABERNACLE. *In Christian Art*, this word has a variety of significations: 1. A RELIQUARY; 2. A REPOSITORY in which the sacrament might be reserved; 3. A TRIPTYCH, with sacred imagery; 4. A NICHE for an image.

TABLES. "A painted table" was the common form of designating a picture painted on wood, after the usual manner of mediæval artists in inventories of the period;* and *tabula* was the Latin name for similar easel-pictures, a specimen of which

we engrave from a curious fresco at Pompeii, representing a lady engaged in copying a terminal figure of Bacchus, which supplies a good example of the portable pictures of the ancients.†

The term is sometimes used in architecture to denote an ornamental compartment having a flat surface, on which are sometimes inscriptions or bassi-relievi.

TABLET. Waxen tablets were used to write on by the ancients; they were constructed of thin boards coated with wax and fixed in a strong frame, and several might be fastened together by chords, forming a kind of book.‡ Those used by the moderns are made of skin, or thin plates of ivory and horn.

TABLINUM. (*Lat.*) That portion of a Roman house forming a passage between the atrium and peristyle; its walls were devoted to a display of the pedigree and rank of the owner of the mansion, which would naturally attract the eye of such as had the *entrée* to the more private apartments from the *atrium* or general reception-room. The tablinum therefore contained all the proofs of the rank of the master of the house, the archives of his

* See PANEL-PICTURE.

† See also p. 341 for another specimen.

‡ See cut to SCRINIUM, against which one of these ancient written tablets is leaning.

family, and records of the acts of each member who had held offices in the state; and Pliny records (book 35, chap. ii.) an act of the orator Messala, in which he indignantly forbids the intermingling of one image that came from another house of the Lerini family with those of his own name and lineage, "for fear of confounding the race of his family and ancestors." The same author alludes to the multitude of statues of various members of a family which sometimes crowded this portion of a mansion; and Virgil* particularly alludes to the arrangement on the entablature:—

"Above the portal, carved in cedar wood,
Placed in their ranks their godlike grandsires stood."

The *jus imagines*, or right of having pictures or statues in a family house at Rome, was equivalent to the modern right of bearing a coat of arms, and was equally indicative of ancestral rank and position, of family connection and general *status*.

The tablinum was also decorated with encaustic painting and diptychs, inclosing family portraits in wax or ivory, besides the statues of bronze and marble representing noble or honourable members thereof.

TACE. The cross or crutch of St. Anthony.†

TACES, TASSETS. A series of overlapping, metal plates attached to a lining of leather or pourpoint, and depending from the waist. Attached by buckles to the lowermost TACE were small plates termed TUILLIES, which covered the front of the thighs, without impeding the free use of the limbs.‡

* *Æneid*, book vii. † See cut, p 31.

‡ The engraving is from the brass of William Berdewell (1490), in West Harling Church, Norfolk.

TÆNIA. (*Lat.*) The ribands which secured the priestly fillet or bandeau of the ancients, or which tied the laurel-wreath or corona behind, and was allowed to float at the back of the head.* *In Architecture*, the term is applied to the band which separates the Doric frieze from the architrave.

TAIL-PIECE. An ornamental design, generally of a fanciful character, placed at the conclusion of a book or a section of a book.

TALARIA. *In Ancient Art*, the small wings attached to the ankles of Mercury and Perseus. Sometimes they are represented as growing from the ankles, at others they are attached to the sandals. Minerva, also, as the daughter of Jupiter, has the same attribute.

TALBOTYPE. A photographic process, so named from its discoverer, Mr. Fox Talbot, but to which he gave the name of CALOTYPE, or beautiful picture.†

TALENT. Aptitude for Art. Cleverness in its practice. It is *ability*, rather than *genius*.

TALISMAN. A superstitious charm, worn about the person, to prevent the baneful effects of witchcraft, or "the evil eye." The custom is profoundly ancient, and it is within a comparatively modern period that its use has fallen into desuetude; if, indeed, it is not still customary with the privately superstitious. The wearing of relics about the person is a feature of the ancient form of talismanic protection still allowed in the Romish Church. Among the nations of antiquity, engraved stones were the commonest form of talisman, and were popular with the Gnostics, after the Christian era. They originated in the grotesque endeavours of the eastern star-worshippers to give a visible significance to their mystic belief, without exposing its secrets to vulgar gaze. The

* See cuts, pp. 23 and 147. † See p. 92.

quaint and extraordinary imaginings they thus pourtrayed were well calculated to confuse and astonish any mind at all prone to superstition; and the magical characters of the middle ages preserved, in many instances, the forms thus invented. Aristophanes narrates the large demand made for such supposed protections against evil and safe controllers of fate; by which it appears that a great trade was carried on in fabricating them. Great numbers have been discovered, and no museum is without its specimens. Much value was attached to them, and they were fabricated with solemnity, under peculiar aspects of the stars, and principally by the people of Samothracia. The *bullæ* placed round the necks of children were frequently made hollow, for their reception, like those worn in triumph by Roman generals, which contained talismans, as Macrobius relates, to prevent the effect of evil influence. It was customary also to hang round a child's neck ornaments of a phallic character, which would now be considered as extremely indelicate, but which were believed to have a sovereign effect in counteracting the influence of the "evil eye." In the rings worn by Roman ladies, talismans were often concealed, or worn upon the person, like the Jewish PHYLACTERY. The lunar influence was always particularly connected therewith, and the superstitious observances of ancient times have descended intact to our own; since we find the horse-shoe nailed "for luck" over a door by a peasant, who never thinks he is conciliating Luna nearly after the Pagan fashion.

TALUS. (*Lat.*) The Roman name for the game described, p. 54, under the Greek name of ASTRALAGUS.

TANKARD. A drinking-jug, with a cover so called, from *étain* and *quarte*, pewter being the metal of which the ancient tankard was formed, and one quart the quantity it was constructed to contain. The Flemish tankard was sometimes of wood, the inside covered with a coating of varnish or resin. The old peg-tankard was of this construction, having a regulated row of small pegs, down the inside, to denote the quantity of a fair draught. In the early part of the seventeenth century, Briot, the celebrated engraver, produced some remarkably elegant designs for tankards in pewter, which were cast from dies of his workmanship, and generally depict mythological scenes or personages; such subjects being surrounded by enriched arabesque borders, in accordance with the taste of his age, and the interstices filled with elaborate ornament. Gold, silver, and ivory, were all employed for the body of tankards at that period; and the best inventions of the artists and silversmiths were employed in designing and executing such works. Many were sculptured by Fiamingo.

TAPESTRY. A kind of carpeting, with long nap like baize or drugget, used for *hangings* to the walls of rooms, and as a covering for thrones, chairs of state, &c., dyed of various colours, and embroidered with gold and silver.

Throughout the early ages, the employment of females in in-door life was the loom; and their labour decorated not only themselves and families, but the furniture and walls of their dwellings. The classic authors abound with notices of this mode of occupying spare time in the houses of the Greeks and Romans by the fair inmates.* After the decay of the Roman power, the art was still practised; and in the Bayeux tapestry we possess the most ancient piece extant.† In the inventories of this early time, we meet with notices of hangings in use for the churches, the gifts of the pious, and the work of their hands. Such tapestries, of various shapes and colours, were especially used for the decoration of the church, and appropriated to certain festivals. Durandus, in his *Rationale Divinorum Officiorum*, devotes several pages to the figurative meaning of these decorations for the altar. The in-

* See Yates's *Textrinum Antiquorum*. 1843.

† See p. 70, for a full account of this curious work.

troduction of arras (so named from the town in which it was first manufactured), in the fourteenth century, made the custom more general. This kind of tapestry was woven into a series of patterns, very much resembling those adopted for modern wall-papers. Sometimes they consisted of bunches of flowers; at others, of trees, birds, and animals. There are curious examples of such works given in the backgrounds of the remarkable series of historic illuminations, illustrative of the narratives of Froissart and Monstrelet, and which have been engraved by Johnes, to illustrate his edition of the works of these authors. In the fifteenth century, the Flemish tapestry manufacturers essayed a bolder flight, and executed historic scenes, and religious and mythological pictures, which were remarkable for boldness of conception, vigour of drawing, and power of colour. Thenceforward, the highest art was devoted to their service, and the genius of Raffaelle produced cartoons for the use of the factory at Brussels.* The taste for these hangings continued to increase; and the inventories still preserved of many noble families prove that no important rooms in a mansion were considered to be furnished without a "set of hangings" for their walls. At Hampton Court are still preserved many old Flemish tapestries of this period, delineating scripture scenes and other curious mythologic inventions, on which the faculties of the artists of the day were employed; but the admirable work of M. Jubinal on the French historic tapestries should be consulted by all who wish to know their interest, and the ability displayed in their fabrication, as well as the quaint imaginings frequently enlisted into the service of this manufacture. The revival of classic learning generated a taste for the delineation of the principal events narrated in Homer and Virgil, and for the fanciful mythology of Ovid; while the innate love of the old romance lore induced the wish to see the tales of chivalry also portrayed; the more abstruse student choosing the moral pictures of Vice and Virtue, and their consequences, which were also as commonly fabricated; or the realisations of the moral romance, of which several curious examples are given in M. Jubinal's work. Walls might thus be rendered as instructive as they are in the East, with moral apothegms covering them. The art was brought into England by William Sheldon, towards the end of the reign of Henry VIII. In the reign of James I., a manufactory was established at Mortlake, in Surrey, by Sir Francis Crane, who had £2,000 granted by that sovereign to encourage the design. The Great Civil War destroyed the factory, and little of its work is known except some maps of English counties which were produced there.* The first manufactory of tapestry at Paris was established by Henry IV., in 1607, and was conducted by artizans whom he had invited from Flanders, where the manufacture had been conducted with great advantage to the state. Under the spirited auspices of the French government, the tapestry manufacture proceeded with great vigour; and Louis XIV. gave it permanent celebrity, by his patronage of the institution known as the Gobelins, which gave its name to a class of tapestry never surpassed, or even equalled, by that of any other place. The most refined drawing, and the most delicate shadowings of a picture, are reproduced in this manufactory with a truth and delicacy quite surprising. The altered taste of the present age has completely eschewed such works as wall decorations. The establishment at the Gobelins is conducted by national grants, and their productions used as national gifts to royal personages, the time and labour bestowed on them being too great for ordinary demands or payment.

TARGET. A large round shield. The

* See p. 227.

* Some specimens of these are preserved in the lecture-rooms at St. Mary's, York. The merely instructive character of such works, and their total uselessness as decoration, sufficiently explain the impossibility of the factory competing with continental fabricants.

circular mark set up for the use of gunners or archers when practising.

TARSIA, TARSIATURA. (*Ital.*) A mosaic wood-work, much practised in Italy in the fifteenth century; representing architectural scenes, landscapes, fruit, and flowers, by inlaying pieces of wood of various colours and shades into panels of walnut-wood. It was first done in black and white only; but afterwards other naturally-coloured woods were adopted, and when they failed in giving the tints wanted, they were stained the required colour. Thus, box was stained yellow by saffron, while various tints of brown were produced by singeing white wood, similarly to the mode adopted for poker-pictures. The subjects most proper for tarsia-work are perspective representations of buildings, full of windows and angular lines, to which force and relief are given by means of lights and shades: it was frequently employed in decorating the choirs of churches, as well as the backs of the seats and wainscotings, and the panels of doors. The art was cultivated to the greatest extent in the Venetian territories.*

TASSEL. A pendant ornament, generally consisting of a knob, from which hangs a bunch of fringe.

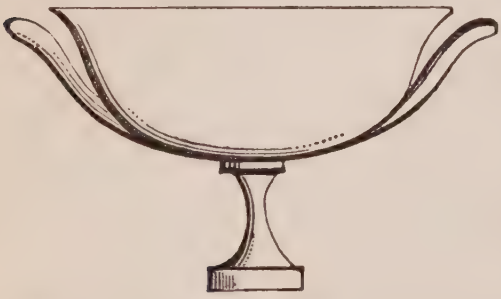
TASTE. The power of expressing or appreciating the finer qualities of Art as exhibited by the practical artist, or felt by the amateur or connoisseur. The want of it may be best illustrated in some Dutch painters, who, with great grace of colour and composition, introduce into their pictures vulgar or indelicate incidents. The possession of taste ensures grace or beauty in the works of an artist, and the avoidance of all that is low or mean. It is as often the result of an innate sense of beauty or propriety, as of art-education; and no genius can fully compensate for the want of it.

TAYLOR INSTITUTE. This building is to Oxford what the Fitzwilliam Museum is to Cambridge—a home for the works of Fine Art, which Oxford can scarcely be said to have possessed before, but which no seat of education should be without. The building is the work of C. R. Cockerell, R.A., and is somewhat too ornate in character, being more showy but less grand and impressive than its Cambridge rival. It was erected from bequests made by Sir Robert Taylor and Dr. Randolph, for erecting a proper edifice and establishing a foundation for the teaching and improving the European languages, and for galleries for the reception of the Pomfret Marbles, and such paintings, engravings, and works of Art, as may occasionally be left to the university. The Pomfret Marbles have been much injured by injudicious restorations; to them have recently been added the Arundel collection, formerly located in a dark room in the quadrangle of the Divinity School. They are now in spacious, well-lighted galleries. The modern sculpture includes the gift of the entire series of the original models of Chantrey's works, together with his studies from the antique; the whole was presented by his widow. The drawings preserved here are, however, among the most remarkable Art-productions in Oxford, and consist of the enormous number of one hundred and thirty-seven by Raffaelle, and fifty-three by Michael Angelo; they formed part of the wondrous gatherings made by Sir Thomas Lawrence, and were purchased by the University of the Messrs. Woodburn for £7,000, the Earl of Eldon nobly subscribing £4,150 of the money. They are all framed and hung on the walls, and exhibit the mind and style of the master, from the simplest sketch to the most finished study; they are chiefly executed with the pen or in bistre, the lights heightened by white. The power of Angelo and the grace of Raffaelle cannot be better studied than in the contemplation of these fine, spirited, and vigorous works, cast off evidently by hands guided by the first impulses of genius, before their ideas were tamed by lingering over the work. Oxford may indeed be

* Vide Mrs. Merrifield's *Ancient Practice of Oil Painting.*

proud of this collection, which nobly retrieves the character of the city from the imputation of exhibiting no art worthily but that of architecture.*

TAZZA. (*Ital.*) A flat cup with a foot and handles; a shallow vase similar to that



exhibited in our cut, which is from an antique in terra-cotta discovered at Nola, and now in the Museum at Naples.

TECHNICAL. Peculiarly descriptive of certain modes in art, or certain habits of work adopted by artists. The terms which designate style or manner, or which exclusively belong to any branch of art, and which, though often arbitrary, are understood by the professional and connoisseur, but are not in ordinary use, and would not be understood, or might even seem absurd to the uninitiated. Thus, the expression frequently used in speaking of a landscape, "How well the figures in the foreground *carry off* the distant hills," may be cited as a glaring instance of what some writers term "artistic slang," but which is well understood by those who use it, and who would find no simpler or clearer words to express the successful delineation of the gradations of distance produced by the introduction of powerfully painted and brilliantly coloured figures in the foreground, than this phrase conveys to their mind, although to others exceedingly absurd, involving as it does a ridiculous impossibility. It is, therefore, clear that such terms must be used by, and addressed to, the few; for they merely tend to confuse and mystify the majority of persons. There is no profession without them, and, absurd as they may seem, they are exceedingly useful as conveying peculiar ideas in brief forms.

TECHNICS. (*Gr.*) TECHNICS may be regarded as two-fold:—First, the process by which the impression of a form is presented to the human eye by a certain fashioning of the material furnished to the artist, without regard to the properties and peculiarities of the material by means of which this is effected: this we call *optical* TECHNICS. Secondly, the process by which the form determined by OPTICAL TECHNICS is produced in a peculiar material with reference to its peculiarities, by adding to or taking from, by laying upon or altering the surface: this is called *mechanical* TECHNICS, which includes the formative arts, working in clay and similar materials, metal-casting, sculpture, wood-carving, working in metals, ivory, precious stones, glass, die cutting, drawing, painting, and mosaic. *Optical* TECHNICS includes aerial and linear perspective, and its applications to sculpture, painting, and architecture.*

TECTONICS. (*Gr.*) A series of arts by which vessels, implements, dwellings, and places of assembly, are formed; on the one hand, indeed, agreeably to the end for which they are designed—but on the other, in conformity with sentiments and artistic ideas. Their highest point is ARCHITECTONICS, which rises most above the trammels of necessity, and may become powerfully representative of deep feelings.†

TECTORIUM. (*Lat.*) A species of plaster-work adopted for the decoration of Roman houses, and consisting of a mixture of lime and sand; a better kind was

* In one of the rooms are preserved Cooke's copies of the Cartoons at Hampton Court, which have been already alluded to, p. 227, and which are a disgrace to a building containing so many fine things. Such anomalies can only exist through ignorance, and "prove" that the learning of the university does not yet extend to Art. The pictures here are all *mediocre*, with the exception of a copy of Raffaelle's "School of Athens," attributed to his favourite scholar, Julio Romano.

* Vide Müller's *Ancient Art and its Remains*
† Ibid.

known as *albarium*, and was obtained from the purer lime of marble, in which raised stucco ornaments were formed to decorate walls and roofs.

TEGULA. (*Lat.*) A tile for the roof of a house. Such tiles were frequently shaped into an ornamental form, so that in overlapping they formed a varied line; or else they were decorated with moulded ornament, as in the antefix, engraved p. 30.

TEGULATED ARMOUR. A defence for a soldier, constructed of small overlapping plates, of horn or metal, originally adopted by the Eastern nations of antiquity; and the use of which may be said to have died out in the Almayne rivets of the sixteenth century.*

TELAMONES. (*Lat.*) Male figures employed in a similar manner to the CARYATIDES, as supporters of an entablature or cornice.†

TEMPERA, DETREMPE (*Fr.*) Tempera painting, "*a tempera*," or DISTEMPER, as it is now called, is that in which the pigments are mixed with chalk or clay, and diluted with weak glue or SIZE. It is chiefly employed for scene-painting, and for the decoration of rooms. Artists are undecided as to the nature of ancient painting in *tempera*. The opinion that it was a kind of water-painting, in which white of egg (*albumen*) was used as a vehicle, is inadmissible, since investigation has proved the existence in old paintings of oily substances mixed with resin, but all have a ground of gypsum, or chalk, tempered with milk, animal glue, or white of egg. The pigments are laid on very thinly upon a glazed, white ground; they are durable, possessing all the properties of oil colours, and may be cleaned with water without injury. Later investigations led to the suggestion that essential oils and wax were ingredients of the vehicle, or may have been used in some manner as a varnish. Though the laying on of the pigments appears transparent, we may conclude, from a certain stiffness, hardness, and meagreness in these old pictures, that the technical part of this kind of painting was not favourable to a free mode of treatment. This might be remedied by the modern style of painting, and the restoration of tempera-painting would cause a new epoch in Art, because of the durability of its colours. It may be remarked, historically, that tempera-painting was brought from Constantinople (Byzantium) to Rome, and flourished for three hundred years, until the introduction of oil-painting.

TEMPLATE. The pattern used by masons as a guide for the formation of ornamental portions of their work, and generally consisting of sections of moulding, &c., cut in thin board.

TEMPLE. An edifice sacred to religious purposes.

TENDRIL. The clasps of the vine. These and the stalks of plants were ex-

tensively used by the artists of antiquity as decorative adjuncts, from the ease with which their graceful curves might be converted into ornamental forms. Our engraving, illustrative of the term SCROLL,

* See page 16.

† See cut illustrative of the word ATLANTES, with which they are identical.

will exhibit the aptitude of their flow to decorative purposes. We add another example from a painted vase in the Museum at Naples; the centre is occupied by a female's head rising from the calyx of a flower, like the Clytie of the Townley Gallery, now in the British Museum. The varied and elaborate forms surrounding this head, although founded on nature, abound with freedom, and carry the eye agreeably over the entire composition by their elaborate convolutions.

TENEBROSI. (*Ital.*) A school of artists founded by Carravaggio, who were remarkable for bold effects of shadow and general power in their mode of rendering chiaroscuro. They connect themselves with the *Naturalisti* by their study of peculiar phases of real effects, in contradistinction to those which are the results of scholastic teaching only. The *Caravaggeschi* or the *Tenebrosi* were very much encouraged in Venice; though strangers, they even supplanted the Venetian painters of distinction in the public favour. Of this school were Pietro Ricchi of Lucca, called Il Lucchese, Carlo Saraceni, Francesco Rusca, Stefano Pauluzzi, Matteo da' Pitocchi, and Bastiano Manzoni.

TENSA. (*Lat.*) A triumphal car of a highly decorative kind, upon which the figures of the gods were carried during the Circensian games, much in the manner of the Juggernaut of India.

TERMINAL FIGURES. Figures which have but the bust of a god on a stone pillar, diminishing at its base or terminus, and used to mark boundaries.* A festival named the Terminalia was always celebrated by the ancient Romans on the last day of their year.

TERRA-COTTA (*Ital.*), Baked clay. Works in terra-cotta are moulded in clay, which is afterwards burnt, in the same manner as bricks. It was anciently used for portable statues, the Lares and Penates, for ornamental friezes and bassi-relievi, for which its peculiar property for preserving the most free and vigorous handling of the artist gave it great value. It forms a useful and inexpensive source of ornament in architecture, but one which of late years has been unaccountably neglected: symptoms, however, of its revived use are now apparent.

TERRA DI SIENNA. (*Ital.*) A ferruginous, ochreous earth, used as a pigment in both oil and water-colour painting, in its raw state and when burnt: in the latter instance it becomes of a deep orange tint, and dries more rapidly. It is transparent and durable: mixed with various blues, it yields many useful hues of green.

TERRA NERA. (*Ital.*) A native, unctuous pigment, used by the ancient artists in fresco, oil, and tempera-painting.

TERRA VERDE (*Ital.*), Green earth. There are two kinds of native green earth used as pigments in painting: that obtained from Monte Baldo, near Verona, and the other from the Isle of Cyprus. The former has much more body than the latter; it is very useful in landscape-painting in oil colours; it is a silicious earth, coloured by the protoxide of iron, of which it contains about twenty per cent.; it is not affected by exposure to strong light or impure air.

TERRETTA, (*Ital.*), otherwise called Terra di lava or Terra da boccali, is the earth or clay used for ordinary earthenware, which being mixed with powdered charcoal was employed by the older oil-painters in forming an absorbent white ground, similar to that employed by frame-makers in the present day as a ground for gilding. Raffaelle painted one of the halls of the Vatican in terretta.

TERTIARY COLOURS. The so-called tertiary colours are citrine, russet, and olive, produced by the mixture of two *secondaries;* more correctly speaking, they are *greys*, and are either red-grey, blue-grey, or yellow-grey, when these *primaries* are in excess; or they are violet-grey, orange-grey, or green-grey, when these *secondaries* are in excess.

TESSELATED PAVEMENTS. The

* See Hermæ.

beauty, variety, and elaboration of the pavements formed by the ancients with variously coloured tesseræ, in the manner of MOSAIC, have been the subject of admiration in modern times. The famous one of the battle of Issus, found at Pompeii, is the most remarkable for its artistic power; it delineates the stirring scene of war with singular truth and vigour, the figures and horses being all in strong action, and excellent in drawing, foreshortening, and colour. Wherever the Romans went they carried the art with them; and many beautiful pavements have been discovered in our own country, but they are chiefly geometric in design. The curious gladiatorial scenes at Bignor, Sussex, are, however, an exception; and so are others at Cirencester, representing Orpheus charming the brutes. Pliny informs us, that in the construction of these works the Romans selected from all parts of the country the natural rocks, and that where these did not supply to the artist the required colours, that they subjected these stones to the action of fire, or that they prepared terra-cotta tesseræ, and introduced these where they would produce the best effect. Professor Buckman has proved the truth of this in the pavements of the ancient Corinium (or modern Cirencester); and the results of his examination of the tesseræ, in which he has been assisted by Dr. Voelcker's chemical skill, show that the various colours are obtained from the following stones and artificial preparations:—chalk was used for the *whites*; the great oolite for the *cream colours;* the same burnt in a smoky fire form the *greys;* the Wiltshire pebbles were selected for the *yellows;* the old red sandstone for the *chocolate browns;* and the limestone bands of the lower liasic formations for the *slate colours* and *blacks*. Some of the varieties of red and black were obtained from terra-cotta, and ruby-colour from solid glass, coloured by oxide of copper.

Speaking of these pavements at Cirencester, Mr Westmacott, R.A., remarks:—"Interesting as these pavements are as monuments of past time, they have a further claim upon our attention for the qualities of Art exhibited in them. The execution, owing to the nature of the materials, and the mode of workmanship adopted in putting them together, is somewhat coarse, and the details and drawing rather rude; but, passing over these mechanical and technical defects, there is a style of design in them which associates them, in my humble opinion, with the happiest examples of the best period of Art. There is grandeur of form, dignity of character, and great breadth of treatment, which strongly reminds me of the finest Greek schools; I do not mean to say that of Phidias, but of subsequent masters, even of Lysippus. The proportions are good, the actions full of energy, and the composition of the figure is almost a close copy of statues and relics to be found in our own collection of Greek sculpture in the British Museum. Were I a painter, I would venture to enlarge upon another point of comparative excellence in these mosaics, and that is, the quality, and breadth, and distribution of colour, so far as the masses are concerned. The fine feeling of the picturesque confined within the limits of grand simplicity, is shown in the relief and contrast afforded by the head-dresses of rich green foliage, corn, flowers, and fruit. As a whole, these interesting specimens satisfy me, as an artist, beyond the shadow of doubt, that such works were produced after examples of the very highest reach of Art." *

These tesselated pavements are also exceedingly interesting from the cautious arrangements which, it is evident, were observed in their construction, and from the information which they afford us of the manufacture of the bricks and *tiles* which are used in their support. This arrangement is thus described by Professor Buckman:—"The pilæ are made of various materials, most of them bricks of eight

* See Buckman and Newmarch's *Remains of Roman Art in Cirencester*. For further notices of the Art, see also MOSAIC, in this Dictionary.

inches square, forming a cap. Some of the pilæ were constructed of rough-hewn blocks of stone, others of part stone, and the rest of bricks of the required height. Upon each of the columns so formed, rested *flanged tiles*, with the flange placed downwards, thus forming a *continuous floor of tiles*, upon which the concrete, composed of a mixture of pounded bricks and lime, was evenly laid, about six inches thick, and, this done, the whole preparations were complete for the designs of the artists in mosaics."

TESSERA, TESSELLA. A small cubical or other geometrical form, of marble, earthenware, glass, &c., used for TESSELATED pavements, ornamenting walls, &c. The term is also applied to the small pieces of wood, bone, or metal, used as tickets of admission to the theatres of antiquity, or as certificates for the gladiators, containing their names, that of the consul, and the day on which they had won their distinction in the circus. The *tesseræ liberales* were distributed on stated occasions by the Roman emperors among the people, and gave the recipients the right of obtaining a free gift of a certain quantity of food or money. The *tesseræ hospitales*, as their name denotes, were a private pledge of reciprocal hospitalities entered into by certain families toward each other, and which was sometimes effected by inscribing the names of each on the tesseræ, then breaking them asunder, and interchanging each part, as a pledge of friendship. The *tesseræ conviviales* were of the nature of free admissions to all public festivals or banquets, bestowed as compliments on deserving citizens.

TESTIÈRE. (*Fr.*) A head-covering of plate, for a horse armed for battle. It differed from the CHAMP-FREIN, which defended the front of the head only, inasmuch as the testière was constructed to fit the entire head, as the helmet fitted that of a knight, and was opened and shut with hinges. There is a fine specimen in Warwick Castle.*

* Engraved in Grose's *Ancient Armour*, pl. 42.

TESTUDO. (*Lat.*) A tortoise. The name given to various kinds of the LYRE, but more especially to that in which the sounding-board was shaped like the shell of the tortoise. The name was also applied to a military manœuvre of the Roman soldiery (depicted on the Antonine column and elsewhere), by which they placed their square shields close together over their heads, to cover an attack on a fortress, and protect themselves from missiles.

TETRAMORPH. (*Gr.*) *In Christian Art*, the union of the four attributes of the Evangelists in one figure, winged, standing on winged, fiery wheels; the wings being covered with eyes. It is the type of unparalleled velocity.*

TETRASTYLE. (*Gr.*) A porch, temple, or other building, having four columns in front, or similarly situated around the interior quadrangle.

TETRAVELA. (*Lat.*) The veils or curtains placed between the pillars which supported the canopy of the altar, at the sides and in front, and which were drawn around it when the priest was not officiating.†

TEXTILE ART. The productions of the loom, in all the varieties of pattern and tint, adopted for the requirements or luxuries of dress or decoration.

TEXTURE. The quality which characterises the surface of a work in formative Art; hence the term *texture* is applied to denote the peculiar excellences of those artists who, like Gerard Dow, take much pains to deceive the eye by their realisations of the surfaces of table-cloths, satins, &c.

THALAMIFERA. (*Gr.*, literally *bed-bearers.*) Kneeling figures, supporting a sculptured tablet containing figures of the gods or hieroglyphic inscriptions, the work of ancient Egypt; or others of similar conception, the works of the Greeks and Romans, which support architectural enrichments or inscribed tablets.

* See note to EVANGELISTS, p. 181.
† See SYNEDOCHE.

THEATRE. A building for dramatic performances. The theatre of the ancients was constructed much liko our own, the audience being disposed in a half-circle, opposite the stage; the pit being kept free, under the name of *orchestra*, for the chorus, a most important feature in the antique stage. The scene was regularly built, and the entrances and exits took place at certain doors appropriated to the station in life assumed by the actor in his character. In a little time, however, the Greek theatre had scenery capable of being changed; and by turning the pivot upon which the side-scenes rested, they might be entirely altered. They had also machines by which the deities might be represented floating in the air: thunder was imitated by brazen vessels, &c. There needs, therefore, no analogous deduction of the modern theatre from the custom (not yet proved) of acting plays in an inn-yard, and imitating the galleries around, when a proper building was constructed for the actor. The old classic theatre may be fairly considered as the true prototype; but the improvement in the appliances of the modern stage leave the ancient one far behind.

THEORY. The mental rule which guides the work of an artist, and upon which he relies. Upon this basis must its success depend; for should his theory of construction be wrong, the work is a failure. It regulates his composition to a certain form, or the prevailing tints of a picture to a certain arrangement, without which the whole would have an inartistic, commonplace, ignorant, and repulsive look. It is, however, distinguished from PRACTICE, or absolute manipulation, inasmuch as a person incompetent to draw may be fully aware of the principles of action which should rule the artist. Such is the qualification which makes a *connoisseur*.

THERMOGRAPHY. A compound term from the Greek, literally signifying *heat-drawing*, and applied to a photographic process for copying prints and drawings upon paper, metal, or glass, previously rendered sensitive to *heat*, without the agency of light, by placing the prepared face of such objects in contact with the print, &c., to be copied, which is first subjected to the vapour of iodine, which, having affinity to the plate opposed to it, produces an image capable of full development. Starched paper being placed in contact with an iodised print, will convert the paper into a fac-simile of such engraving or drawing, in which every line of the original will be exactly delineated.

THOMAS, ST., APOSTLE, is generally known by bearing a spear in his hand, in allusion to his martyrdom by that implement. He occasionally bears an arrow, a book, and a carpenter's square.

THOMAS, ST., OF CANTERBURY. This turbulent and ambitious prelate, who kept England in confusion for many years, is generally depicted with a sword across his head, or the entire scene of his death is represented. When that is not the case, he is delineated in full pontificals, a halo surrounding his head.

THOMAS AQUINAS, ST. This learned doctor of the church is usually represented with a star on his breast and a dove at his ear, indicating his glory and the supposed instigation of the Divine Spirit in his works.

THORAX. (*Lat.*) A metal cuirass, worn by the classic soldiery. A guard for the throat and breast, worn by the mediæval military.

THREE-QUARTER. A term applied to designate a particular size of portraiture, measuring 30 inches by 25. The term also designates a portrait delineated to the hips only.

THRONE. A royal seat, distinguished from all others, as well by its important size as by its decoration. It was provided with a footstool, and may be seen in its primitive form in early Egyptian sculptures. Ivory, gold, and gems, frequently adorned them.

THRONES. An order of angels, who are usually represented with double wings,

supporting the throne of the Almighty in ethereal space.

THURIBLE. A vessel held in the hand, for burning incense, suspended by chains, and used at mass, vespers, and other solemn

offices of the Romish church. Representations of THURIBLES are often found in pictures by the early German and Flemish masters.

THYRSUS (*Lat.*), NARTHEX (*Gr.*) A light, ivy-entwined staff, surmounted by a pine-cone, and said to have been so placed as an indication of the custom among the ancient Greeks of flavouring their wine with turpentine obtained from the fir-apple—a custom still in use in Asia Minor. The THYRSUS is an attribute of Dionysius, and the satyrs, mænads, and others engaged in Bacchic rites.* Most of the ancient works of Art represent the Thyrsus with a bunch of vine-leaves or ivy, with grapes and berries instead of the fir-cone; among which, the fable relates, a spear-point was concealed, a wound from which was thought to produce madness.

TIARA. A triple crown, which, on certain occasions, the Pope wears in public, as a sign of his temporal power. The term was also applied to the head-dress of Roman females, and to the crown of the ancient Persian kings, among whom has descended the true royal tiara, as depicted in our cut.

TIBIA. (*Lat.*) A term applied to a wind instrument of the flute kind, much used by the nations of antiquity, and originally constructed of the leg-bone of an animal, from whence the name is derived. They were of various forms, and occasionally double, as in our example, copied

from Gruter, which shows the stops on each flute, both of which were played together, the cheeks of the player being occasionally strengthened by a leathern mouth-piece, fastened round the face.

TIE-BEAM. A term in architecture for the solid beam which crosses a hall or other large apartment, and upon which rest the king-posts and other timber-work that support the roof.

TIG. A flat-bottomed drinking-cup, of capacious size, and generally with four handles, formerly used for passing round the table at convivial entertainments.

TILES. Decorative paving-tiles have been in use from the earliest civilised era, and are found in the process of excavating the ruins of ancient Babylon and Nineveh. In the description of the palace of Ahasuerus, we have a very explicit statement of an expensive pavement, then employed for internal decoration:—"In the court of the garden of the king's palace, where were white, green, and blue hangings, fastened with cords of fine linen and purple to silver rings, and pillars of marble; the beds were of gold and silver, *upon a pavement of red, and blue, and white, and black marble.*" We may infer from this, that although the highways were frequently left unpaved in the ancient cities, the courts of the palaces were laid with marbles and tiles. Pliny informs us that Byses of Naxos introduced tiles of marble 620 years before the birth of Christ; and from the

* See cut to BACCHANTE.

same authority we learn, that a glazing was employed, into the composition of which metallic oxides entered as the colouring agents. He tells us—"The most famous workman of this kind was one Sosus, of Pergamus, who wrought that rich pavement in the common hall which they call Asaroton æcon, garnished with bricks or small tiles, annealed with sundry colours."

Müller gives an account of the decorative hall-pavements of the Greeks, and Father Secchi tells us that in the days of Alexander of Macedon, the luxury of pavements, formed of coloured marbles, prevailed throughout Greece, and that the decoration of the ground frequently excelled that of the walls and ceilings. These works appear, however, to have been mosaic, or tesselated pavements, and to have been formed of numerous small pieces of naturally-coloured stones.

Although we find tesselated pavements, in every part of the world to which the Roman arms extended, employed as the favourite mode of decoration in the public buildings, and in the residences of the great, we have continued indications of the endeavour to substitute the less expensive flooring of tiles for these elaborate works. The extended use of tiles appears to have been associated with the progress of Orientalism across Europe. When we examine the line pursued by the Saracenic invaders, we shall find as constantly remains of floorings; and in the Alhambra the walls are also decorated with square tiles, their surfaces being impressed with intricate patterns filled in with coloured composition.

In the East the custom continued from its earliest invention, and was extensively employed in the mosques of Persia and Arabia, where walls and floors testify to the ability of their artizans. Thence the art was carried to India and Africa by the Mohammedan conquerors, and from Africa to Spain, at the conquest of that country by the Moors in A.D. 711, after which time the Alhambra and other buildings were profusely decorated with these brilliant enrichments; such tiles, under the name of *azulejos* (from the Arabic *zuleiek*, a varnished tile), became very popular with the Spaniards. The flooring of the Mayor's Chapel at Bristol is paved with these azulejos of Spanish manufacture, which were probably imported for the purpose by some one of the merchants of that city who traded with Seville. The art was carried into Italy in the fifteenth century.*

Among pavement tiles we find four varieties: encaustic or indented, inlaid with clay; Moorish indented, and inlaid with enamels; such as have the pattern in relief; and plain tiles of geometrical forms, similar to mosaics, but larger. The impressed pattern, at first filled with some substance of a different colour, at last became the true encaustic tile, in which the coloured substance forming the pattern was always applied in the soft state to the clay of the tile, and both then burnt in together. Indented tiles appear to have been rarely employed for pavements, since it is obvious, owing to the unevenness of the surface, they would be liable to wear away, be a receptacle for dirt, and also be unpleasant to walk upon. They were in all probability more frequently employed for the decoration of walls; the true encaustic tile being more generally adopted for pavements. Of course the character of the body of these tiles varies much with the geological character of the district in which they have been manufactured. Sometimes the body is of red clay and sometimes of white or cream-colour; but in all examples we shall find, upon examination, that the surface-ornaments are of a different material.

The most important of these works were the large stove tiles, made by Palissy of France in the latter part of the sixteenth century, which have coloured figures modelled in relief. Similar slabs were manufactured in Germany, and afterwards

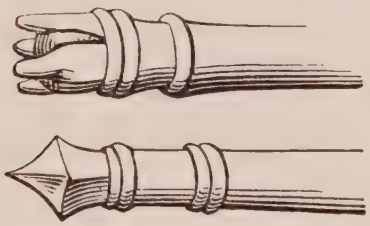
* See also ENCAUSTIC TILES and TESSELATED PAVEMENTS.

in the Low Countries, particularly at Delft, which almost monopolised the manufacture. The smaller tiles were generally constructed square, and were decorated with figures of all kinds in various tints of blue. Occasionally twenty or thirty tiles were placed together to form one subject. Dr. Doddridge has recorded the mode adopted by his mother to excite in him a love of learning when a child, by teaching him Scripture history with the aid of such tiles in her fireplace.

TILT. An encounter between armed knights in time of peace, as a practice of arms.

TILTING-HELMET. See JOUSTING-HELMET.

TILTING LANCE. A lance with a point *rebated*, or turned back (see REBATO),



or with a small coronet of spikes, to unhorse an opponent without injury; it was used in practising at the tilt or tourney.

TINCTURE. An heraldic term to designate the colours, metals, or tints used for the *field* or ground of an emblazoned shield. Thus the tincture of the French royal arms (p. 193) is *azure* or blue, that of the arms of Shakspere (p. 77) is *or* or gold.

TINT. The different degrees of intensity and strength of colour in a pigment, which is modified in oil-colours by the addition of a white pigment; and in water-colours by the addition of water in various quantities. "To understand distinctly the different qualities of tint and tone, and separate from them the vague impression necessarily imbibed from the very loose manner in which they are occasionally, if not generally, spoken of and written on, even up to the present time, it will be useful to probe slightly the science of colour itself. The chromatic elements are three—yellow, red, and blue; but the term colour has been extended to each of their triple relations in mixture or combination. Thus we now have, under the denomination of colours, three primaries—yellow, red, and blue; three secondaries—orange, green, and purple, each containing two primaries; and three tertiaries—citrine, russet, and olive, each containing two secondaries. Each of these nine is susceptible of an infinite number of gradations between its parent colour and white, which gradations are tints. The parent colour and white, having claims and characters of their own, do not of course fall under the term tint: for once admit one term to represent two things, and simplicity and distinct meaning end. Tint, then, is any unbroken state, of any colour, varying between the intensity of its parent colour and the purity of white." *

TINT-TOOL. A species of graver, having its point of different degrees of width, to cut lines in copper or wood of certain

breadths, which are determined by the requirements of the engraver. We engrave specimens of the finest and coarsest of such tools.

TOGA. (*Lat.*) *In Ancient Costume*, the Roman toga corresponded with the Grecian pallium, in being the principal outer garment worn by men; it was usually made of white wool, the form varying at different periods as taste varied. The form and mode of wearing have been subjects of dispute among the learned, but the best authority is Rich's *Companion to the Latin Dictionary* (Art. TOGA), where the subject is fully investigated.† It may be simply described as an ample garment like a large blanket, capable of being folded about the person in a variety of ways, but generally leaving the right arm

* J. B. Pyne in the *Art Union* for 1844.

† See also Becker's *Gallus*; Smith's *Dictionary of Greek and Roman Antiquities*. 2nd edition.

free, as exhibited in our engraving of an antique statue of a Roman senator, which represents this article of dress in its amplest form, as worn in the Augustan age,

at which period it was wound round the body, brought under the right arm, and then thrown over the left shoulder, falling down the back. It gave much dignity and grandeur to the wearer, owing to its capaciousness and simplicity, and was the cherished dress of the Roman men.

TOMB. The most important and imposing tombs of antiquity are the Egyptian pyramids; next to these must be reckoned the sepulchres of the Roman monarchs, such as those of Severus and Hadrian. The smaller tombs among the classic nations were remarkable for taste and beauty, and formed elegant adjuncts to cities, as may still be seen in the Street of Tombs at Pompeii. The Greek *stele* may be considered as the most graceful—the Xanthian Temple tombs, as the most ambitious—of the mortuary memorials of that ancient people. The moderns are outstripped in erections of this kind by the Eastern nations, whose sovereigns have erected the most costly, extensive, and beautiful buildings for the purposes of memorials of themselves and their families, and which excite the wonder and admiration of travellers.

TONE. The prevailing colour of a picture, or its general effect, denominated *dull* tone, *bright* tone, &c. It depends *first* upon the right relation of objects in shadow to the principal light; *second*, upon the quality of colour, by which it is felt to owe part of its brightness from the hue of the light upon it.* "There is a very distinct character attaches to tone, which renders it one of the most dangerous or useful powers. As regards the capability of advancing or retiring, it would seem to occupy a position midway between extreme opacity and transparency. In its most perfect state it approaches, as near as may be conceived, the quality of ultra-transparency; and in its most imperfect state, or that in which it may be said to have just departed from tint, it remains nearly opaque. This circumstance, of itself, renders it, in the hands of the consummate painter, a power co-extensive in utility with any other that may be named. But equal with its utility is its danger in the hands of the tyro; as is the case with all well-set and sharp-cutting instruments, which require not only the nicest adjustment, but to be propelled with the nicest discrimination. Tone is never dull; tint may be, and is so when descending to or ascending from a low colour. A dull colour in tint becomes lustrous and brilliant in a tone, which is capable of imparting to any colour—not higher than a secondary, and those even below the tertiaries—a meaning, vitality, and impression, sometimes not to be gained in the primaries themselves, and without which the primaries, in their fullest and most transparent beauty, could not with propriety find admission in a work requiring them." †

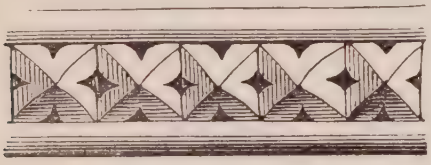
TONSURE. The shaven crown of the head of a Roman Catholic priest; it is

* Vide *Modern Painters*, by a member of the University of Oxford, vol. i.

† J. B. Pyne, in *Art Union* for 1841.

the preparatory rite upon receiving sacred orders, and believed to be in imitation of St. Peter, who is usually depicted as bald on the top of his head; or else as indicative of the crown of thorns placed on that of the Saviour; as well as of the humility which should characterise a monastic life.

TOOTH-ORNAMENT (termed also DOG-TOOTH and NAIL-HEAD). A peculiar decoration extensively used in the early English style of architecture, forming a marked feature by which it may be generally known. It may be described as



consisting of a series of closely-placed, small flowers, each consisting of four leaves, which project forward to a central point. These are generally placed in hollow mouldings, and are used in great profusion.

TOPAZ. The gold of Heraldry, which is represented by a series of small dots in engraved coats-of-arms, of which we have an example in p. 77.

TOPIA. (*Lat.*) Landscapes of a fanciful kind; trees and bowers depicted on the walls of houses in fresco. Many examples occur at Pompeii, and generally consist of very heterogeneous compounds, much resembling Chinese landscapes.

TOPIARIUM OPUS. (*Lat.*) Ornamental gardening; the training of trees into fanciful forms, in some degree resembling those so extensively patronised by the Dutch. The Art was more particularly adopted by the inhabitants of towns, among the classic nations, for the decoration of the small gardens usually enclosed within the precincts of their houses.

TORCH. The torch, both in its construction and position, had a definite meaning in ancient Art. It was constructed of a bundle of reeds, or small branches, the interior being probably filled with pitch, or other inflammable materials, and bound together by cords. Sometimes it consisted of such materials placed in a trumpet-shaped tube. For the marriage ceremony, it was formed of resinous pine-wood. When shown upright, it was the symbol of rejoicing; but when reversed, of death or sleep.

TOREUTIC. (*Gr.*) This term, in its widest sense, signifies purely formative Art, in any style, and in any material—modelled, carved, or cast; but the term is sometimes restricted to metallic carvings, or castings in basso-relievo; the working of metals with sharp instruments; sculpture in metals; also the covering of wood with plates of ivory and gold. There was also combined with it, when required, a partial casting in moulds, and especially the beating out or embossing ornament with punches. This branch of Art was employed on armour, especially shields, on chariots, and for decorative furniture.

TORQUES. A collar or neck-chain, formed of thick gold wires, twisted together, and worn originally by the Persians, and afterwards by other nations, particularly the Germans, Gauls, and Britons. The *torquis brachialis* was a spiral of many coils, worn on the arm. Our cut is copied from a Roman sculpture, representing a Gaulish captive. Other specimens of the *torques* may be seen in our engraving illustrative of the word PHALARÆ, where a Roman centurion wears two upon his shoulders, as a decorative reward of his valour, and a distinctive mark that he had served against the barbaric tribes with which the Romans were so constantly at war. Such soldiers received the appellation of *torquatus*.

TORSO. The trunk of the human body: the term is usually applied to mutilated statues, from which the head and limbs are broken off.

TORTOISE-SHELL. The shell of the *testudo imbricata*, separated into thin plates, and used for a great variety of deco-

rative purposes. It softens in hot water, and if then placed in metal moulds, may be impressed with any ornamental figures; the horn being afterwards immersed in cold water, the figures become permanent. Razor-handles, and a variety of other ornamental works, are produced by this means.

TORUS. (*Lat.*) A protuberant band of any kind. *In Architecture*, the rounded moulding at the base of a column.

TOUCH. The peculiar *handling* usual to a painter, and by which his works may be known.

TOUCHED PROOF. A first impression taken from an engraved plate, and submitted to the artist, of whose work it is a copy, for correction and improvement. By the aid of white and black chalks, he alters and improves it, in accordance with his own ideas of excellence. The proof thus *touched* is used by the engraver for the correction and perfection of his work, until it assimilates in character to this corrected copy.

TOUCHES. A term usually applied to high lights and *tours de force* in a picture, which may be done at once by the brush. There is a mode of obtaining brilliant touches of light upon solid tints, in water-colour painting, by using a brush with water only, or with a little gamboge in it, and so marking the lights on it, allowing it to sink a little into the paper. If it be wiped up carefully and suddenly by a handkerchief, it brings the colour from the surface almost entirely, producing the effect of touches of body-colour. Another easy method of preserving sharp touches of light amidst half-tint and shadow, in pencil drawing, is effected by marking the paper (after the outline of the subject is determined on) with strong gum-water, in such places as require high lights. When this is dried, the pencil may be freely used to produce flat tints over the whole. When the drawing is completed, it is passed through a vessel of hot water, and the gum rapidly dissolves, leaving the lights perfectly defined. In lithography, the effect of raised lights, as if laid on in body-colour, is obtained by slightly indenting the surface of the stone, which does not retain ink from the dabber, and becomes embossed in printing.

TOURELLE. (*Fr.*) A small tower attached to a castle or mansion, and which generally contained a winding staircase, leading to the different stages of the building.

TOURNAMENT. An encounter between armed knights in time of peace, as an exercise of skill (which was rewarded by honorary distinctions), and usually an adjunct of some great event—as a royal marriage, &c. The tournament was one of the most cherished institutions of the middle ages, engaging the attention of the nobility, who delighted in the display of family pomp and military prowess which it demanded, and they indulged in, to an extent which can only be fully comprehended by a perusal of the mediæval romancists, poets, and historians, whose works are generally filled with glowing and minute descriptions of the proceedings which characterised these encounters; to join in which, knights and ladies would travel from court to court, and commit romantic extravagances rivalled only by the world-renowned Knight of La Mancha himself. The regulations which governed these displays were propounded by the sovereign, and enforced by kings-at-arms and heralds, and may be seen in all their wearisome minutiæ in the pages of St. Palaye and other writers. In the fourteenth and fifteenth centuries, as the wealth of the nobles increased, the splendour of the tournament increased also, but it ultimately degenerated into a gaudy exhibition of pomp and pride, instead of an exercise of arms in time of peace, for the display of soldierlike valour, or to prevent "the rust of idleness."

TOWER. A round or square building, generally tall in relation to its width. In military buildings, it may be an edifice by itself—as a *keep* or *donjon*—or united by a curtain-wall. In civil architecture, as well as in ecclesiastic, it is combined with the building of which it forms a part.

TRACERY. A term in architecture, applied to the geometric ornament seen in the upper parts of Gothic windows, or wall-panels; as well as the same thing applied to wood-carving. Our engraving, representing a clock-case of the fifteenth century, is a beautiful example of the taste

with which tracery was employed on articles of domestic use by the older artizans.

TRACING. A mechanical copy of an original, produced by following its lines, through the aid of a transparent medium.

TRACING PAPER. A transparent peper, which enables a drawing or print to be clearly seen when it is placed over it, and will allow the pencil or pen to be used in producing a fac-simile, by following the lines of the original.*

TRAJAN'S COLUMN. A monumental column, erected by the Emperor Trajan in his Forum at Rome, to commemorate his victory over the Dacians. It is elaborately sculptured with the story of his exploits, and, as a work of Art, is finer than the ANTONINE COLUMN (see that word); but, like that, it is extremely valuable for the representation it gives of the minutiæ of Roman military life, as well as that of its foes.† It is 125 feet in height, and is ascended by 185 steps. Upon the summit was originally a statue of Trajan; but Pope Sixtus V. substituted that of St. Peter, when he repaired the column in 1589, and placed a statue of St. Paul on that of Antonine.

TRANSEPT. When a church is so constructed that its ground-plan forms the figure of a cross, the nave represents the lower limb, the chancel the upper, and the transept forms the two arms, crossing the nave and chancel at right angles; it is hence termed *croisée* by the French, and *crociata* by the Italians.

TRANSFER. The transfer of antique pictures from wood to canvas is frequently effected, and, though an exceedingly difficult and delicate operation, is necessary where they are liable to damage or decay. The famous "Descent from the Cross," by Rubens, in Antwerp Cathedral, has been thus treated, the process being as follows:—A fine piece of muslin is pasted over the entire surface of the picture, and that placed on a table of equal dimensions. The wood is then planed down as near to the surface as can safely be attempted, the rest being scraped away slowly by a razor. After that, the ground on which the

* One mode of making tracing paper is given in p. 326.

† The column was described, and all its sculptures represented, in a series of 130 plates, in a 4to. volume, by Alfonso Giacomo Hispane (Rome, 1586), entitled *Historia Utriusque Belli Dacici a Traiano Cesare Gesti, ex simulachris quae in columna ejusden Romæ Visuntur Collecta*

paint lies must be taken away by solvents, gentle scraping, &c., until nothing remains but the mass of colour pasted on the sheet of muslin. A new canvas is then glued on to this paint, and the muslin upon its face being removed, the operation is completed. Frescoes have also been transferred to canvas—a still more difficult operation.

TRANSLUCID ENAMEL. A process of enamelling introduced in the fourteenth century. It originated in Italy, and its peculiarity consisted in the subject of the picture being defined and shadowed in dark lines beneath a transparent covering of coloured enamel.

TRANSOM. The cross-bar which generally divides a window horizontally.

TRANSPARENCY. A picture painted on glass or thin canvas, to be viewed by the natural or artificial light shining through it. In Germany were invented pictures of this kind in transparent porcelain, very thin in the lights, and thicker according to the depth of the various shadows required; by which means an effect was obtained similar to an engraving in mezzotint, or a drawing in Indian ink, by the agency of the light alone in passing through the various thicknesses of the material. As lamp-shades, they are extremely beautiful.

TRANSPARENT. Clear and aërial, like the skies of Claude, or the colours of Titian. An essential qualification in all the tints which express aërial perspective, the waves of the sea, &c. It is the antagonism of thickness and muddiness in painting in general, and a valuable qualification in Art.

TRAVERTINO. A calcareous stone, of a white or yellowish tint, used by the ancient painters to give body to lake. It was obtained from the mountains near Tivoli.

TREBUCHET. (*Fr.*) An ancient military instrument for casting stones of enormous size, by propelling them after the manner of a sling.

TREFOIL. A figure consisting of three segments of a circle, and used as an emblem of the Trinity.

TRELLIS. Open lattice-work.

TRESSON. (*Fr.*) The network for the hair, worn by ladies in the middle ages, resembling the CALANTICA of the ancients.*

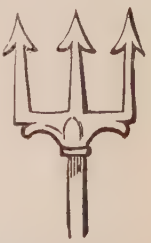
TRESSURE. An ornamental frame, surrounding an heraldic bearing. It is generally double, and floriated. A familiar instance may be cited in the royal arms of Scotland.

TRIANGLE. An equilateral triangle is a symbol of the Holy Trinity, and many figures in Christian ornament are constructed on this principle, as types of that mystery. The equilateral triangle is found in the most beautiful arches, in the proportions of the churches themselves, and, next to the cross, is the most important form in Christian design.

TRIBUNE. (*Lat.*) The chosen head or ruler of a tribe of men or body of soldiers. An elevated place, from which speeches are delivered; a *rostrum*.

TRICLINIA. (*Lat.*) The Roman dining-room, so called from the usual arrangement of three couches round the room, each generally holding three persons, the table being in the centre, and the guests reclining around.

TRIDENT, FUSCINA. (*Lat.*) An attribute of Neptune, consisting of a three-pronged fork, such as was used to urge horses to greater swiftness, and also for harpooning fish. The Retiarius, in the combats of the gladiators, was armed with a trident.



TRIFORIUM. (*Lat.*) An architectural term for the open gallery or arcade in the wall above the arches of the nave of a cathedral or church.

TRIGA. (*Lat.*) A car drawn by three horses abreast.

TRIGLYPH (*Gr.*), THRICE-CUT. The end of the tie-beam; a member of the frieze in Doric architecture, consisting of

* See cut, p. 91

three parallel grooves or channels with drops underneath, arranged at regular intervals throughout the frieze.*

TRIGONUM. (*Lat.*) A triangular TESSERA used in constructing mosaic pavements, &c. A musical instrument of the

harp kind, whose supports and strings formed a triangular figure. Our engraving represents the ancient Egyptian trigonum, from a Theban sculpture.

TRINITY. The representations of the Trinity, adopted by the early church, were characterised by considerable simplicity. That which has endured the longest is the mystic triangle, which may be found on the tombs of the early Christians, in the Catacombs of Rome, as well as in modern churches of all denominations. The mystic union of the three persons in one God was also symbolised by a Latin inscription, disposed in geometric lines, containing at each angle the names of the Father, Son, and Holy Spirit, each connecting band being inscribed with the words *non est.* In the midst of the triangle was the holy name of God, again connected by bands with those of the Trinity, each of which bore the one word *est;* so that the

form of faith pronounced in the creed of St. Athanasius was thus made visible to the eye. At times, the same msytery was attempted to be rendered pictorially visible by three heads or three faces on one neck, the eyes becoming part of each individual face, as in our engraving, from the Salisbury Missal of 1534. These were, however, comparatively late attempts. The most general form in which the Trinity was shown in the church was that elevated above the rood-screen, as represented in our cut, p. 374.

THE FATHER was originally and properly *indicated*, rather than *represented*, by a hand issuing from the clouds, and dispensing blessings, or by a hand surrounded with a glory.* Sometimes the Divine Spirit is represented descending in glory, as a gift from on high, as in our cut, from a fresco of the twelfth century, in the chapel

of Palermo. It was about this period that the first person of the Trinity began to be visibly represented by artists; first, as a head emerging from the clouds, and next as a half-figure. When entirely represented, it was generally under the figure of an aged man, though sometimes delineated as youthful as the Son; but, in the fourteenth century, the distinction became fixed, and the Father was represented aged (as in the fourth engraving to the present article), and exalted above the Son and Holy Spirit in kingly dignity, with royal robes and crown, and bearing the globe, surmounted by a cross. In Italy, at this period, originated the custom of representing the Eternal Father with the robes and tiara of the Pope, the highest human power of the age.

The second person of the Trinity, the Saviour Jesus Christ, is the most frequently represented in sacred iconography,

* See cut to the word METOPE.

* See cuts, pp. 57 and 228.

He has been, without intermission, figured at every period since the Christian era, under many forms. Works of Art are ever the proof and counterpart of religious belief, and to Him Art has ever rendered, and still renders, the highest honour and purest thought. During the early ages of Christianity, the Saviour was almost always represented as a young man of grave and severe aspect, of middle height, blue eyes, light hair falling in curls upon the shoulders, fair complexion, and majestic carriage. Such was the type as preserved upon

the first monuments.* About the twelfth century, the artists ceased to represent him bearded. At that time, iconography determined his age in accordance with the different epochs of his life represented. They commence even with the fœtal state, proceeding to periods anterior to his birth at Bethlehem, and Nazareth in the infant state, with form more developed when amid the doctors in the temple. During his public life he is at the prime of manhood, broken down with grief under the burden of the cross; glorified in rising from the tomb; grave, but gracious, when he stretches forth his hand to bless; severe and unapproachable when he appears to judge. To place in order what we have to say on the iconography of the Saviour, considering Jesus as a pilgrim, after receiving his mission from the Father, and

his incarnation, we study him in his infancy, or as teacher, pastor, redeemer, conqueror, triumphant, glorified, and as judge. Jesus, before his incarnation, is seldom or never met with anterior to the fourteenth century, if we except some circumstances in which he appears to perform the functions of the Father, in scenes from the Old Testament.* In the fifteenth century, he

* Our representation of the youthful Saviour is copied from a Roman sculpture of the fourth century, on the tomb of Junius Bassus, who died in 359.

* During the entire course of the middle ages, the Son of God was constantly depicted engaged in the exercise of his *divine* functions, speaking to the Father, near whom he is seated, creating the world, pronouncing sentence upon Adam and Eve, chaining Death, treading under foot the lion, the dragon, the asp, and the basilisk; or, having completed his earthly vocation, re-ascending into heaven, and shining in the radiance of his glory in the bosom of paradise, with his feet resting on the arch of heaven, or borne on the wings of seraphim through the immensity of space, blessing the world from the highest heaven, or standing on that holy mountain whence descend the four mystical streams of the Gospel, and from the summit of which he gives his law to the universe, and presents his Gospel to the apostles; or he is judging mankind at the end of time; or, lastly, dwelling in the bosom of the Trinity, between the Father

is made to appear before the Father under the human form, such as was given to the souls of the departed in pictures of preceding centuries. The Father presents to him the pilgrim's staff and scrip, upon setting out on his divine mission.* Again we see him appearing before the Father upon his return from earth, bearing the signs of his travail and suffering.

The *word made flesh* in the womb of Mary, is not met with before the last epoch of the Ogival period. He is naked, under the form of a little infant, environed by luminous rays (AUREOLE), and Mary, with joined hands, adores him whom she bears. Jesus as Infant was represented in all ages of the Church by sculptors and painters: at his "Nativity," the "Adoration of the Shepherds and the Magi," the "Flight into Egypt," the "Presentation in the Temple," either on the knees or in the arms of his mother. Yet it must be remarked, that if we meet with Jesus as an infant during all the ages of the Church, his image is not everywhere nor always the same: until the fourteenth century it is never nude, but covered with a little garment; it was only at the decadence of Christian Art that the Divine Infant was fearlessly shown naked, or nearly so. As *Teacher*, we find, in the first periods, the Saviour fulfilling his functions, under the symbol of a LAMB, nimbed, or bearing simply a cross upon his head; afterward he is placed on a mount, from whence flow four streams, typifying the four EVANGELISTS (see p. 180); or surrounded by twelve other lambs, who regard him with listening attention. Upon the frescoes of the Catacombs, we see him between St. Peter and St. Paul, holding an open book, from whence he gives counsel to those who were to become the chief of his Church. In other representations, he is seated on an elevated throne, holding in his hand the volume of the ancient law, which he only can unfold. The eleventh and twelfth centuries show him with the Old Testament in his left hand, and the books of the Evangelists upon his knees, and surrounded by the symbolical animals of the Evangelists. As *Pastor*.—This is one of the types which the early Christians delighted in producing. The frescoes of the Catacombs show us Christ preaching to his flock, where he calls the wandering to his fold; then we meet with him as a youthful shepherd, clothed in a light tunic, sustaining by one hand a sheep, which he

carries on his shoulder, and holding in the other a rural pipe.* As *Redeemer*.—We might fill a volume on this branch of our subject, in indicating the forms of the cross, the position of the Saviour upon it, and the expression of his sufferings, together with the different persons real or

and the Holy Ghost. He is also depicted under the form of a lamb, or that of the good shepherd, because the symbolism of such representations divests them of every human characteristic. In his human aspect, he is seen as man born of the Virgin, baptized by St. John in the river Jordan, nailed to the cross, ascending into heaven; and indeed every event of his career has been the subject of the painter's and the sculptor's art.

* Our illustration is copied from a French miniature of the fourteenth century, as published by Didron in his *Christian Iconography*.

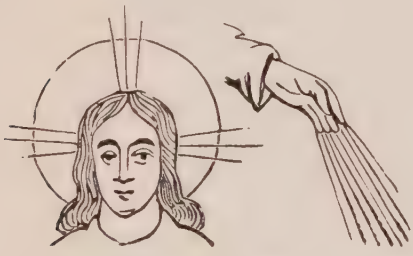
* The engraving is copied from a fresco in the Catacombs at Rome, executed in the first ages of Christianity.

allegorical, who were present at his last moments. Until the fifth century we seek in vain for Christ on the cross; it would seem that the first Christians feared to shock the new converts by presenting to them the Saviour under the aspect of a suffering malefactor. Nevertheless they did not scruple to employ the cross as a symbol, and to demand for it due veneration; it ceased to be a gibbet, it became a glorified sign. After Constantine saw in the heavens this sign, which assured him of victory, the triumph of the cross became general and constant. From that time it took the place of the Roman Eagle upon the standards, and the CHRISM embroidered on the pennons by the hands of the noblest ladies of the empire, continually floated in the air. A cross of gold, enriched with diamonds, was also elevated on the summit of the imperial palace. To the emperor it was the Palladium or safeguard of his dominions. At this period the basilicas took the form of a cross, and succeeding ages have preserved this form. It was only towards the fifth or sixth century that the body of the Saviour was attached to the cross, and but rarely before the tenth century; until the eleventh, Christ crucified is always represented clothed, but in the eleventh and twelfth centuries the sleeves disappear, the breast is uncovered, and the entire drapery becomes a simple apron, descending from the waist to the middle of the thighs; even this was abridged in the thirteenth and fourteenth centuries, till finally, in the fifteenth, it became a simple band, which it remains to this day. Until the thirteenth century, Jesus was suspended from the cross, either with three or with four nails, more frequently with four, but after the thirteenth the use of three nails was general. In the first centuries of the Christian era, we meet with the serpent at the foot of the cross. From the eleventh century, we occasionally see at the feet of the Saviour a chalice, into which flows his precious blood; at other times, Religion, personified, holds the chalice; again, we see two angels receiving in cups the blood which drops from his hands, while Religion receives that which flows from the feet. At those periods in Art, the sun and the moon appear on either side of the cross; oftentimes they are represented according to old mythology, the sun by Phœbus, the moon by Luna. At the foot of the cross we constantly see Mary, and the beloved disciple John—the descent from the cross, showing the inanimate body of the Saviour in the arms, or upon the knees of Mary, or sometimes upon the knees of the Eternal Father. The Redemption is complete, it is the *consummatum est.* As *Conqueror.*—He is conqueror when he descends into hell armed with the triumphal cross, with which he breaks the gates to release the just from the penalty of the old law. He is conqueror when with the Cross of Resurrection in his right hand, with the left he seizes the chain which holds the dead captive. *Jesus Glorified.*—All the scenes which follow the Resurrection of the Saviour, all his appearances during the forty days which he subsequently passed on earth, belong to the glorified life of Jesus.* He had already been glorified

during his mortal life, at the moment of his transfiguration, but after the resurrection his glory became permanent, all that was mortal in him disappeared in the victory

* Our cut of the glorified Saviour is copied from a Greek painting of the fifteenth century, published by Didron. In the original he is supported by the three archangels, Michael, Gabriel, and Raphael.

which he had achieved. Jesus glorifie has been represented by Christian artists in a thousand different ways, which, even to indicate, would far exceed our limits. It will be proper, however, to note that the glory, aureole, and nimbus, employed in the glorification of divine and holy persons, are more particularly the attributes of Christ. Early monuments, in fact, always present the Son of God adorned with the most resplendent nimbus, and the most luminous aureole. Still the aureole is not sufficient to distinguish him from other divine persons. The head of Christ emits rays of so much power that they force themselves beyond the edge of



the aureole. Yet God the Father, and the Virgin also, are depicted in a similar manner. The hands of Christ sometimes emit rays, but the Virgin is similarly represented, shedding from each finger rays of grace upon those who invoke her assistance. Thus it is seen, that the various characteristics of age, feature, costume, or the aureole, are not sufficient to distinguish Christ; since his mother, and even ordinary saints, are often honoured in an equal degree; but the nimbus is a more certain characteristic. Except in very few instances, Jesus has always a cruciform nimbus. As the transverse bars of this attribute are sometimes marked with the word ὁ ὤν, Rex, and Ω, or A, M, Ω, it is impossible to confound the Saviour, to whom they refer, with any other historical or allegorical persons. The three divine persons alone are entitled to a similar nimbus, and it pertains more especially to Jesus than to the others. We thus learn by degrees to distinguish Christ from others; and discover that though he might have been confounded with angels, apostles, and even prophets, yet, by the assistance of a nimbus thus characterised, we can pronounce the figure to be one of the three most holy persons of the Trinity, and most probably the second. But when this person, thus decorated with the cruciform nimbus, bears the great cross of the Passion, or the small Resurrection cross, and when from that cross there depends a standard dipped in the blood of the Divine Victim; when the person has no robe, but a simple mantle, which leaves the arms and bosom bare, and is thrown open to show the wound in the side; when the personage with a cruciform nimbus is clothed in the vestment of a Latin priest or a Greek archbishop, both as priest after the order of Melchizedeck, and because he is the great archbishop officiating in the Divine Liturgy; when that person is surrounded by the Evangelical attributes; when near his head we see the Latin monogram IC, or the Greek monogram IC, XC; when he is marked with the stigmata in the feet, the hands, and the side; when a crown of thorns is placed upon his head, and a book, either open or closed, in his hand, then there is no room for doubt: the person of the Trinity thus represented must indeed be the Christ, for all the attributes relate to him, and many could not be considered as appropriate to any other.*

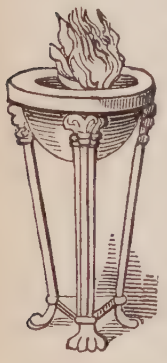
Jesus as Judge.—Until the eleventh century he is represented, as before stated, most frequently bearded, with a pleasant aspect, gracious and full of gentleness. The acts of his life, which the early Christians most frequently were fond of relating, were those of tender kindness and love; but, towards the end of the eleventh century, love gave place to fear, and we no longer see the Good Pastor, the sight of whom rejoiced the hearts of the early Christians. Their sculptors had heard the words addressed by the prophet Ezekiel to the Jews.† In their crude way

* Didron's *Iconographie Chrétienne.*
† Ezek. xxxiii., xxxiv.

they repeated these terrible words to their own age, as a means of arresting the vices which endangered Christian society.

THE HOLY SPIRIT is, in early representations, delineated as equal with the Father and the Son, and similarly depicted, as a seated glorified figure; at other times, in conjunction with the first person of the Trinity, as a small figure; but most generally as a dove, under which form it became ultimately fixed in the symbolism of the Church, in accordance with the words of the New Testament.

TRIPOD. (*Gr.*) Any utensil or vessel supported upon three feet, such as a table, cauldron, altar, &c., formed of various plastic materials, and frequently richly ornamented. A tripod was one of the attributes of Apollo, and originated in the custom of seating the pythoness, or prophesying priestess, in a triple-footed seat, over the vapour which ascended from a mystic cavern at Delphi, and which was believed to have the power of producing sacred inspiration, and the ability of foretelling future events. The entire superstition may be readily solved by the simple explanation of the power of such inhalations to produce insensibility and temporary derangement, under the influence of which incoherent words were uttered, to which mystic significance was afterwards applied, but so craftily as to enable the words to bear the impress of prophetic truth, whatever the event foretold might happen to be.



TRIPTYCH. (*Gr.*) A picture, generally on panel, with two hanging doors or leaves, by which it could be closed in front. Triptychs were constructed of various materials and dimensions; ivory and enamelled triptychs were adorned with sacred subjects and emblems. Pictures in the form of TRIPTYCHS abound in the works of the early Italian, German, and Flemish masters. They sometimes comprehended five paintings: 1. The centre piece; 2. The inner sides of the two doors; 3. The outer sides of the doors.

TRIQUETRA. An interlaced ornament, of frequent occurrence on early northern monuments.

TRIREME. (*Gr.*) A war-galley, carrying three banks of oars on each side.

TRITON. A sea-monster—half man, half fish. (See MUREX.)

TRIUMPH. The victorious reception of a conqueror by the citizens; such popular events were constantly represented in antique monuments. (See OVATION.)

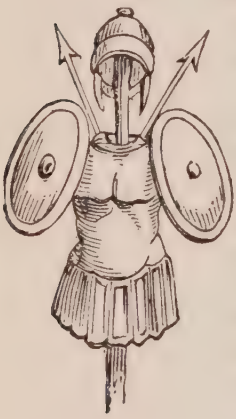
TRIUMPHAL ARCH. An arch erected to do honour to a Roman conqueror. It was surmounted with figures of Victory, military trophies, statues, &c., and richly sculptured. Such erections consisted originally of a single arch, like that of Titus at Rome; double arches were then used, as at Ancona; and ultimately triple arches, as in that of Septimus Severus, at the foot of the Capitoline Hill, at Rome; the central arch, in such instances, being considerably the largest, and reserved for the chariot, the side arches being for pedestrians. Triumphal arches are among the most important

and beautiful relics of antiquity. The engraving represents the triumphal arch to which we have alluded as erected in Rome, in honour of Severus and his sons, A.D. 203,

after their victories over the Parthians, the Arabs, and the Adiabeni. It has three portals, and is decorated on the top with statues and equestrian figures; in the centre, the emperor is seen in a car drawn by six horses. The remains of this arch still exist; and now that the rubbish which partially hid its base is removed, its exact resemblance to this medal of the emperor's is very striking; but, as the latter enables us to see it as he saw it, in its perfect state, it is of peculiar value, and adds another to the long list of the utilities of numismatics.

TROCHILUS. (*Gr.*) A hollow moulding, much used in classic architecture.

TROPHY. A memorial erected on the site of a victory; it originally consisted of the arms or spoils taken from the defeated, which were suspended on a tree; afterwards, it became an ordinary adjunct to all triumphal processions, as the mark of victory or conquest, and the group consisted of the arms, armour, and standards of the conquered, ornamentally arranged on a staff, and carried by soldiers before a victor, or displayed upon a triumphal arch, or sculptured upon it. The naval trophy consisted of the beaks of ships, and other maritime emblems. Our engraving represents a military trophy, from a Roman sculpture. In modern times, TROPHIES have been erected in churches, and other public buildings, to commemorate victories.



TRUMPET. A sonorous wind instrument, of bronze, increasing in width toward the mouth. The ancients distinguished the straight trumpet, *tuba*, from the curved one, which they termed *cornu*.

TRUNCATED. Having the top cut off parallel to the base.

TRUTH. This term, designating a great moral principle, is used in the Arts to denote the proper and correct representation of any object in nature, whether solid and palpable, as the trees or mountains, or fleeting and evanescent, as the clouds or the rainbow. Its highest walk is the exact delineation of the passions of the mind, physically exhibiting their action on the muscles, but also morally depicting through them the emotions which guide them, and realising with accuracy the fleeting passions of the breast. It is the noblest province of Art to call forth in the mind of the spectator the corresponding sentiment expressed by the artist in the work he contemplates, and thus imbue with life and reality the canvas or stone which he makes the medium for expressing his inspiration. Thus, the agony of the Laocoon, the action of the Discobulus, the upspringing of the Mercury, are all apparently real in their action by the innate truth of their conformation; and, after contemplating them, we almost cease to think we look on marble, but rather on living activity. In the same way, a beautiful landscape refreshes the eye, and almost deceives the physical powers with its air and light, if truthfully rendered. *Truth* is therefore the highest quality in Art.

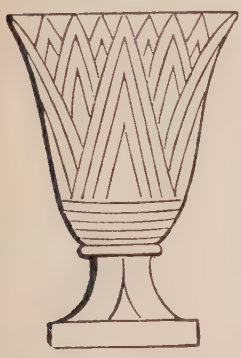
T-SQUARE. A very literal term for a peculiar ruler, having a cross-piece at one end, and thus shaped like a T; the horizontal piece being placed against the drawing-board, ensures a correct upright line by drawing the pencil on the edge of the perpendicular ruler, or a true right angle, if wanted.

TUCK. A short sword or dagger, worn as a side-arm in the sixteenth and seventeenth centuries, as well by civilians as soldiers.

TUILLES. (*Fr.*) Extra protection for the thighs; used when plate-armour was worn, and appended by straps to the *taces* of a soldier. (See cut to the word TACES.)

TUMBLER. A drinking-glass, so called because originally it had a pointed base, and could not be set down with any liquor in it; thus compelling the drinker to

finish his measure.



The modern form adopted for it is precisely similar to the drinking-cups of ancient Egypt, one of which we engrave, from a painting at Thebes, and which was evidently suggested by the beautiful calyx of the lotus flower.

TUNIC (*Lat.*) An outer body garment descending to the knee. One of the most ancient forms of male dress, and, from its simplicity and utility, one of the commonest. Amongst the poor in the classic ages it took the form of a woollen garment, terminating at the knee, with short sleeves, reaching midway to the elbow,* forming their chief or only garment. It was sometimes seen under the simpler form of an EXOMIS.† With women it was worn longer;‡ and may be considered as nearly identical with the modern shirt, when worn as an under garment, or as like the countryman's blouse, when it appeared with long sleeves as an outer garment.§ Among all but the poorer classes in Rome, an upper and an under tunic were worn; or, if an under one only, then the toga or stola was worn over all, which effectually concealed it from observation. Rich, in his excellent *Companion to the Latin Dictionary*, has noted sixteen varieties of the tunic, all presenting minute differences, though, it must be owned, they seem to be identical with garments described under other names, much confusion necessarily resulting from minute researches into terms for dress in all ages, as they frequently contradict each other. We must refer the reader to that work, and to Smith's *Dictionary of Greek and Roman Antiquities*, for a full dissertation on the subject, as well as for many illustrative engravings.

TUNICELLA. (*Ital.*) An under tunic.

TURIBULUM. (*Lat.*) A small portable censer or grate, for burning perfumes before the statues or altars of the gods, used

by the Greeks and Romans when they sacrificed. It was sometimes formed of the precious metals, and had handles, for convenience of carriage. Our engraving is copied from an antique fresco, published by Winckelmann, who believes it to represent the wife or sister of Augustus, sacrificing to Mars.

TURKEY-RED. A brilliant dye, produced from madder.

TURNBULL'S BLUE. A variety of Prussian blue, but lighter and more delicate than that colour; it is formed by adding ferricyanide of potassium to a protosalt of iron. It is occasionally used by the calico-printer.

TURNER'S YELLOW. An oxychloride of lead; known also as *patent yellow*, and *Cassell yellow*.

TURPENTINE. The essential oil of turpentine is used as a diluent in oil-painting, and as a solvent of certain resins in making varnishes; also in cleaning pictures to remove the varnish. The purest form in which turpentine appears in commerce is known as *camphine*. *Venice tur-*

* See cut illustrating the word SAGUM.
† See cut to that word.
‡ See cut to ENCOMBOMA. The Greek CHITON (see that word) may be considered as identical with the shorter tunic.
§ See cut to BACULUS.

pentine is the product of the *larch*. *Strasburg turpentine* is the product of the *pinus pinea*, and *Bordeaux turpentine* of the *pinus abies*.

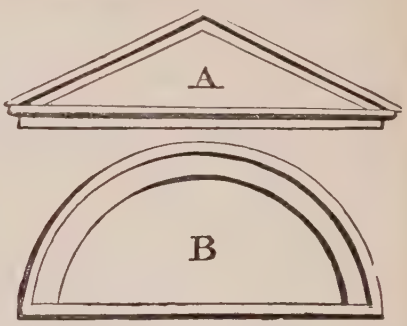
TURQUOISE. (*Fr.*) Fossil ivory, impregnated with copper, which produces a greenish blue tint of much variety, but which sometimes fades slightly when exposed to light and heat. It obtains its name from having been originally brought from Turkey.

TURRET. A small tower, generally attached to the angles of a larger one, to give the soldiery opportunity for assailing an enemy, and withdrawing for shelter from his attacks. Hence, the tower itself is sometimes termed a turret (from the Latin *turris*), and understood to designate a little tower attached to a larger building, generally containing a stair.

TUTULUS. (*Lat.*) A mode of dressing the hair, originating among the Grecian ladies, and adopted by the Romans, which

consisted in gathering it upwards upon the crown and back of the head, in a conical heap of plaits, ribands, and curls. Its simplest form is seen in the statue of the Venus de Medici. We copy our example from the Venus in the Townley Gallery of the British Museum.

TYMPANUM. (*Gr.*) The triangular space in a pediment, as in our cut A, which is sometimes filled with sculpture. The term is applied with greater propriety to the semicircular spaces above doors, &c., in mediæval buildings, as in our cut B. The name is also applied to the tambourine, an instrument of great antiquity. It is frequently represented on ancient gems, and in the paintings found at Pompeii. The



term was also used for a sonorous instrument like a kettle-drum.

TYPE. The original conception in Art which becomes the subject of a copy; the design on the face of a medal or coin. The moulds used by the ancient potters and makers of images were termed *typi*; hence the term *ectypa* for the objects so manufactured. They were also termed *sigillaria*.

TYPICAL. Indicative, rather than positive; the representation of a part for the whole: as the sacred hand issuing from the clouds, p. 228, indicates the presence of Jehovah; or the Lamb, pp. 9 and 262, that of the Saviour. *In Pagan Art*, the cornucopia is typical of abundance; the rudder of the changes of human life; and such types were at that time the result of the love of mysticism inherent to the priesthood. With the Jewish and Christian churches, it originated in a hatred for, or fear of, idolatrous practices. Tertullian writes with zeal against artists as persons of iniquitous occupation; and they were not baptized until they had renounced Art; once admitted to the church, they were excommunicated if they recurred to their former occupation.* Clement of Alexandria, in one of his discourses (*Pædag*, iii. c. 11), specifies the limits to which pictorial art might extend. He deprecates all images, and recommends only symbols—as the

* See Münter's *Sinnbilder und Kunstvorstellungen der alten Christen*, Altona, 1825; a work containing much interesting matter on this subject; *De Idolatriâ*, c. 11.

dove, the fish, a ship, a lyre, an anchor, and similar emblems of the early Christians, as they were delineated on their tombs in the catacombs of Rome, and have been described and engraved in the great work of Aringhi.

UDO. (*Lat.*) A sock of felt or goats' hair, worn by peasants.

ULRIC, St. Son of Duke Hubald, of Germany, and founder and bishop of Augsburg Cathedral; he died in 973, on ashes strewed in the form of a cross upon its floor. He is usually depicted doing works of charity. He was a saint much worshipped by fishermen, and sometimes bears a fish in his hand. He is also depicted as receiving the chalice and pastoral staff from angels.

ULTRAMARINE, Lapis-Lazuli. A blue pigment obtained from the lazulite, a mineral of great beauty, and of various shades of colour, the only one which resembles in purity the blue of the prismatic spectrum. It is made by grinding the stone, calcining it, and again grinding it in a mill, or with a porphyry slab and muller. The ancient masters prepared the colour themselves from the lapis-lazuli. In the account book of Guercino there are several entries of the kind; for the picture called "L'Amore Virtuoso," he received twenty-one ounces of lapis-lazuli to make ultramarine. It is the most expensive of colours. In 1548, the price at Venice was 60 scudi the ounce. Walpole notes that Sir Peter Lely paid for the best kind as much as £4 10s. the ounce. In 1788, the price in Paris was 100 francs, or even as much as 50 crowns the ounce. Lapis-lazuli being very rare, this pigment obtained this high price. Hence it became very desirable to produce it by artificial means; the attempt has proved very successful. In the products of MM. Guimet and Gmelin we have beautifully coloured pigments, which, for most purposes in the Arts, supply the place of the natural pigments, and at considerably less price.

Ultramarine ashes, the residue of lapis-lazuli after the chief colour has been extracted, was used by the old masters as a middle or neutral tint for flesh, skies, and draperies; it is a purer and tenderer grey than that produced by mixture of more positive colours.

UMBER. This pigment, in its raw state, is of an olive-brown colour, which becomes much redder when burnt. It consists of an ochreous earth containing manganese, is durable, has good body, and is useful in oil and water-colour painting. It receives its name from Umbria, in Italy, where it was first found.

UMBO. (*Lat.*) The projecting spike, knot, or boss in the centre of a shield.

UMBRELLA. These shelters from the sun are of profound antiquity, and may be seen in the sculptures of ancient Egypt and Assyria; in the latter, they are borne by the attendants on the king, in the same way as they are still carried in the East. Upon Greek vases they are frequently depicted held by a slave-girl over her mistress. They were also used by the Saxons, and a

curious representation of a king with an attendant umbrella-bearer occurs in a MS. of the tenth century, in the British Museum,* and a copy of which is here engraved.

UMBRERE, Umbril. A projection like the peak of a cap, to which a face-guard was sometimes attached, which moved freely upon the helmet, and could be lifted up like the beaver.†

UNCIALS. Such letters as were adopted

* Harleian MS. No. 603.

† The soldier engraved p. 14 wears one, but its construction can be better seen in Fig. 1, p. 40, or in that on p. 101. The very large size adopted for it in the early part of the fifteenth century may be seen in the cut p. 102.

by the ancients as numerals, or for words in abbreviated inscriptions, like that upon the URN at the foot of this page.

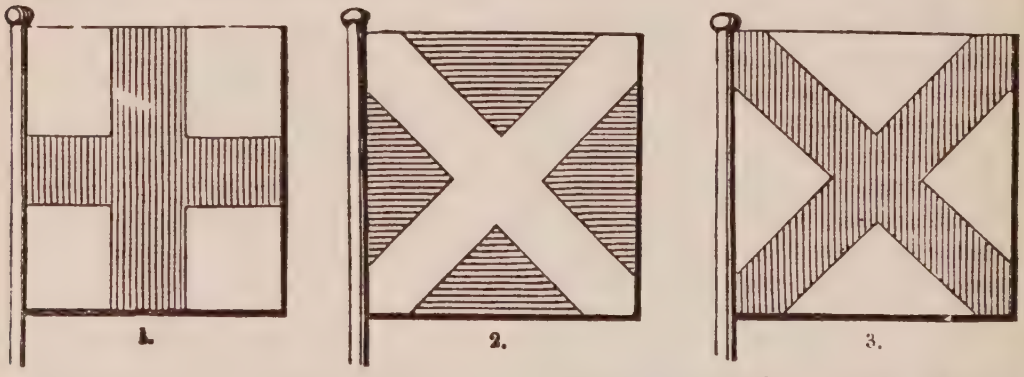
UNGUENTARIUM. (*Lat.*) A small vase or glass bottle, used for unguents in the

1. 2.

Roman baths. Our cut, p. 12, illustrative of the word ALABASTRON, exhibits some specimens, to which two others are here added. Fig. 1 is from the Venus of the Louvre; it is a large vessel, reaching from the ground to the knee of the goddess. Fig. 2 is of a smaller and more ordinary size; it is held by the figure of an Athlete, in the gallery at Florence, who is preparing himself for his performances by rendering his limbs supple with its contents.

UNICORN. *In Christian Art*, the unicorn is a symbol of the Incarnation, and an emblem of solitude and female chastity. It is the attribute of St. Justina. Its body took the form of the horse and antelope, and it had one horn on its head. It was believed to live solitary in the woods, and could only be attracted by a maiden, in whose lap it would nestle, and then was caught by the hunters.*

UNION-JACK. The national banner of Great Britain, exhibiting the *union* of the crosses, which severally appear as those of the patron saints of each country;



1. 2. 3.

St. George, Fig. 1; St. Andrew, Fig. 2; St. Patrick, Fig. 3. The word *Jack* is probably derived from the surcoat or *jacque* of the soldier, which, in the middle ages, was usually emblazoned with the red cross of St. George.

UNITY. That proper balance of composition or colour in a work of Art which produces a perfectly harmonious effect, and to which all parts of the work conduce.

URN. A capacious earthen vessel for water, hence used as a symbol of river deities by the Romans. A funereal vessel, constructed of marble, bronze, or glass, containing the ashes of the dead. Our engraving exhibits an elegant marble urn in the Townley Gallery, British Museum, which is inscribed with a mortuary dedication.

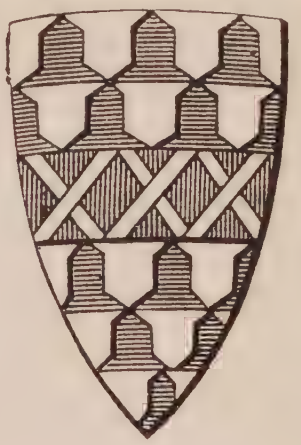
URSULA, ST. The British princess, who, with the eleven thousand virgins she was conveying to France, was driven by contrary winds up the Rhine, and martyred with her companions at Cologne,

* See p. 420.

by barbarous Picts and Huns, about A.D. 383. This extraordinary legend (believed to have originated in the discovery of an inscription to *Ursula et Undecimilla virgines*, the second name being read as expressive of *number*, and not *a person*, and so converting *two* virgins into *eleven thousand!* See, for further remarks, Bishop Patrick's *Reflections on the devotion of the Romish Church*, Hone's *Everyday Book*, &c.) has been a favourite subject with artists, and has employed their pencils extensively. The most beautiful series of early pictures in existence, devoted to the story, are those painted by Memling in the latter part of the fourteenth century, on the *Chasse*, containing some of the relics of St. Ursula, and still preserved in the Hospital of St. John, at Bruges. The saint is usually represented bearing the arrows, with which she was martyred, in her hands, or holding a banner with a cross and book; sometimes crowned, or with a ship near her. She is also delineated with a crowd of smaller figures grouped beneath the folds of her mantle, which she covers over them, and which figures represent her martyred companions.

VAGUE. Ill-defined; exhibiting want of power or determination. "Vagueness in painting, as in speaking and writing, will be always taken as a sure indication of a want of knowledge of, and a power over, the subject; and with painting, in particular, nothing can be expected to strike the imagination forcibly unless pronounced firmly." *

VAIR. The skin of the squirrel, much used in the fourteenth century as fur for garments, and frequently mentioned by writers of the period when they are describing the costly dresses of kings, nobles, and prelates. The entire skin being laid flat, and sewed edge to edge, the dark tint of the fur on the back of the animal took a shape somewhat similar to a shield; hence, *in Heraldry*, it is represented as a series of small shields placed close together, alternately blue and white. It is

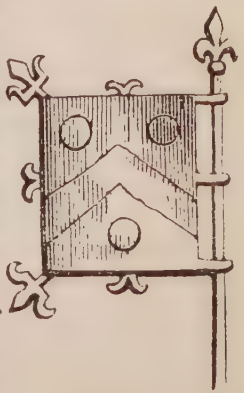


seen in the cut here given of the arms of Robert de Marmyon of Scrivelsby.

VAMBRACE. The portion of armour which covered the arm from the elbow to the wrist. It is a corruption from the French *avant-bras*, and originally covered only the outside of the forearm, being buckled to the sleeve of the hauberk, or fastened to the hinges on the rings of mail. Afterwards, it was a complete tube, with hinges, to encircle the arm.*

VAMPLATE. A corruption from the French *avant-plaque*, a circular shield of metal, which was affixed to the lance of the armed knight in tilts and tourneys as a guard or shield over the hand.

VANDYKE BROWN, or CASSEL EARTH. Is a pigment obtained from a kind of peat or bog-earth of a fine, deep, semi-transparent brown colour. It owes its name and reputation from the supposition of its being the brown used by Vandyke in his pictures.



VANE. A plate of metal, movable on a spindle fixed on the summit of spires, &c., sometimes deco-

* J. B. Pyne on the "The Nomenclature of Pictorial Art," in the *Art Union*, 1844.

* See cuts to BRASSART and JUPON.

rated with heraldic devices, as in our cut, and introduced as an ornament with great frequency in mediæval architecture.

VANISHING POINT. That part of a picture to which all the imaginary lines of the perspective converge.

VANNUS. (*Lat.*) The flat basket used by the ancients in winnowing corn, and in which the infant Bacchus is sometimes represented in antique sculpture.*

VARNISH. Resinous substances dissolved in alcohol: essence of turpentine and oils constitute the varnishes used in oil-painting. Of these, mastic,† copal,‡ and amber,§ are the principal, and the first the most extensively used. Lately, however, varnish made from the *dammar resin* has been substituted with advantage. *Amber varnish* has been employed to mix with the pigments, as well as for varnishing. Varnish should not be applied to a picture in less time than a year after it has been painted. "The earliest varnish, and that which was most universally adopted in Italy, was unquestionably the old *vernice liquida*, which was composed of linseed oil and pulverised sandarac."‖ The older Italian artists used varnish as a medium in painting, particularly in deeply shaded parts, and for glazings. A very excellent varnish was used by Le Blond on his prints. On this subject Mr. Sheldrake observes:¶ "Le Blond's prints were long neglected, and are now forgotten. Whatever difference of opinion may prevail respecting them, there can be none respecting his varnish, as I have seen some of these prints in perfect condition, notwithstanding they had been thrown carelessly about for nearly sixty years. His recipe for making it was as follows:—'Take four parts of balsam of copaiba, and one of copal; powder and sift the copal, and throw it by degrees into the balsam of copaiba, stirring it well each time it is put in; I say each time, for the powdered copal must be put in by degrees, day by day, in at least fifteen different parts. The vessel must be close-stopped, and exposed to the heat of the sun, or a similar heat, during the whole time, and when the whole is reduced uniformly to the consistence of honey, add a quantity of warm turpentine.'" Varnish should possess the three qualities of resisting damp, excluding air, and not injuring the colour upon which it is laid.

VASE. A vessel of various forms and materials, applied to the purposes of domestic life, sacrificial uses, &c. The antique vases used for domestic purposes, and found in ancient tombs, have been classified by Dennis, in his book on *The Cities and Cemeteries of Etruria*, as follows:

Class

I. Vases for holding wine, oil, or water—*amphora*, *pelice*, *stamnos*.

II. Vases for carrying water—*hydria*, *calpis*.

III. Vases for mixing wine and water—*crater*, *celebe*, *oxybaphon*.

IV. Vases for pouring wine, &c.—*œnochoë*, *olpe*, *prochous*.

V. Vases for drinking—*cantharus*, *cyathus*, *carchesian*, *holcion*, *scyphus*, *cylix*, *lepaste*, *phiale*, *ceras*, *rhyton*.

VI. Vases for ointments or perfumes—*lecythus*, *alabastron*, *ascos*, *bombylios*, *aryballos*, *cotyliscos*.

In the nomenclature of these vases, the system of Gerhard has been followed, which is now generally adopted by the antiquaries of Germany and Italy. The names of these vases have been ascertained from the descriptions of the ancients, or from representations in monumental art, to which their names have been attached. They will all be found detailed and illustrated under each word in the present Dictionary.

VASE-PAINTING. An art practised by a distinct class of artists in ancient

* Its form, as used in England in the fourteenth century, may be seen in our cut, p. 10, where one appears on each AILETTE of a knight. It was held by the handles which appear on it, and so fanned the corn from the chaff.

† See p. 286. ‡ See p. 128. § See. p. 20.

‖ Mrs. Merrifield's *Original Treatises on the Art of Painting.*

¶ In a paper in the *Transactions of the Society of Arts*, vol. xix.

Greece, and brought by them to a high degree of perfection. "A part of Athens was called Keramicus, from being inhabited by potters. Statues were erected, and medals struck, in honour of the most celebrated potters; and their masterpieces were publicly exhibited in the Panathenæ, and were given, with some oil from the sacred olive-tree in the Acropolis, as prizes to the victors in the games." * The most ancient vases have black figures on a red ground, the detail scratched on their surfaces. Such lines or scratches, as outlines to the figures, appear to have been made after as well as before baking the clay. "D'Hancarville supposes that vase-painting had entirely ceased about the time of the destruction of Corinth, and that the art of manufacturing vases began to decline towards the reign of Trajan, and arrived at its last period about the time of Antoninus and Septimus Severus."† They embraced a vast variety of decorative ornament, and we owe to the pictured scenes upon them some of our best knowledge of the mythology, manners, and costume of the ancient world.

VEHICLE, MEDIUM. The liquid with which the various pigments are applied in painting. Of these, *water* is used in fresco, and in *water-colour painting*, the colours being consolidated with gum-arabic; *size* is used in *distemper-painting*. In *oil-painting*, the fixed oils of linseed, nut, and poppy are used; in *encaustic*, wax is the vehicle; the essential oil of turpentine is also employed to dilute some of these vehicles. The wax is also diluted with oil of lavender or spike.‡

VEIL. A transparent covering for the face and head. The Greek women, and those of the East generally, when out of doors, covered their heads with the shawl, as a substitute for the veil. That worn by a bride was termed a FLAMMEUM, from its colour—*yellow*.

VELARIUM. (*Lat.*) The awning spread over the spectators in the antique theatres (which were open to the sky), and which was supported by ropes stretched from the outer walls round masts affixed to the stone-work sockets.

VELATURA. (*Ital.*) A mode of glazing adopted by the early Italian painters, by which the colour was rubbed on by all the fingers, or the flat of the hand, so as to fill the interstices left by the brush, and cover the entire surface of the picture thinly and evenly.

VELLUM. A fine kind of parchment, made from the skins of calves or kids. It was extensively used for books in the middle ages, and has been since frequently used for drawing and painting upon in body-colour. Works of this kind, of great beauty, may be seen in the manuscripts of our public libraries, many of which are as brilliant in effect as they were when first painted. The gold used for them was generally laid upon a thick white ground, similar to that used now by picture-frame makers, and which gave the effect of embossing to the work.

VELUM. (*Lat.*) The curtain drawn before open doors, in the interior of a Roman house.

VELVET-PAINTING. The art of colouring on fine velvet with liquid tints, and generally restricted to flower painting, for the decoration of book-covers, work-boxes, &c.

VENABULUM. (*Lat.*) The powerful hunting-spear used by the Romans. It was lozenge-shaped or barbed, and sometimes had a cross-bar, at a little distance below, to prevent its entrance too far into the body of the animal attacked.

VENEER. A thin slice of wood or stone, used for *marqueterie*, also for panels of a decorative kind, to give the effect of solid masses, where cost would be unnecessarily occurred by more massive substances.

VENEERING. The process of decorating ordinary surfaces with thin slices of rare and beautiful woods, or inlaying them

---

* Marryatt's *History of Pottery and Porcelain.*
† Smith's *Dictionary of Greek and Roman Antiquities.*
‡ See MEDIUM, COPAL, COPAIBA, &c.

VENETIAN RED, Scarlet Ochre. A burnt ochre, which owes its colour to the presence of an oxide of iron. It is used as a pigment in both oil and water-colours. Its colour is red, alloyed with blue and yellow.*

VENICE TURPENTINE. A liquid obtained from the *pinus laryx*, and employed as a glazing by Sir Joshua Reynolds and other painters; but it is liable to do harm by cracking the surface of pictures.

VENTURINE. A powder made from fine gold wire, used in japanning to cover varnished surfaces in imitation of gold.

VERANDA. A word of eastern derivation for an open portico, with a sloping roof in advance of the main building.

VERDE ANTICO. (*Ital.*) The green *breccia* used for ornamental sculpture by the ancients. It is sometimes marked with small red or black spots. The green incrustation produced by the action of time on copper and brass.†

VERDE ETERNO. A neutral acetate of copper, prepared by dissolving verdigris in hot acetic acid, then leaving the filtered solution to cool, when beautiful dark-green crystals are deposited, which were much used by the early Venetian painters, as well for solid painting as for glazings.

VERDIGRIS. (*Fr.*) A bright acetate of copper, prepared by subjecting the metal to the action of a vegetable acid; generally the refuse of grapes after the extraction of their juice, which, being placed to ferment between plates of copper, covers them with a stratum of verdigris, which is carefully removed, and prepared for the painters' use.

VERDITER, Cendres Bleu (*Fr.*) Blue verditer is prepared by decomposing lime with a solution of nitrate of copper. It is not used in the Arts so much as formerly, but chiefly in house-painting and decoration. *Green* verditer (*verde di terra*) is the same as *terra verde*, a native green carbonate of copper, mixed with earthy matter. The verditer known as bremen green is artificially produced by subjecting copper to the action of sea-salt and vitriol for three months.

VERGE. The rod, wand, or metal staff borne by a sergeant, who is hence termed a *verger*.

VERGE-BOARD. The gable ornament of wood-work used extensively for houses in the fifteenth century; it is usually written *barge-board*: but the above seems to be the proper mode of writing it, as the term indicates the position of this wood-work on the *verge* of the gable; and the broad pronunciation of that term by country builders might easily lead to the conversion of it into *barge-board*. (See that word.)

VERMICULATED. Disposed in wreathed lines, like the undulations of worms (*vermes*).

VERMILLION. The bisulphuret of mercury, used as a pigment in oil and water-colours. It is of a bright red colour, inclining to yellow, of a good body, and of great usefulness in its compounds with white pigments.*

VERNACLE. The delineation of our Saviour's face, miraculously imprinted on the veil or handkerchief held by a devout woman—hence called St. Veronica (*qy.* Vera-iconica)—on his way to Calvary. The subject is frequently represented by old artists.†

VERNON GALLERY. This important collection of pictures, all produced by British artists, is a worthy exponent of a new school, which may now properly take its place among those of other countries. "The modern schools of all nations are worthily represented in their respective national collections; as long, therefore, as our living artists were denied access to the National Gallery, we certainly gave a colour to the reproach so blindly cast upon us from the continent—that of having no Art

* Mrs. Merrifield informs us that, "besides its use in painting, this earth was formerly much employed in making the bricks of which many of the old buildings in Venice are constructed." From this circumstance the colour obtained its popular name. It is chiefly procured from Verona.

† See Ærugo.

* See also Cinnabar.

† See Sudarium, where it is fully described.

worthy of public exposition. But from this injustice Mr. Vernon has rescued contemporary Art by an act of munificence,* which unites patronage to living artists, with that amount of immortality which results from the public display for ever of the genius patronised." Mr. Vernon exercised the ability which few rich picture-purchasers possess, which is that of selecting and purchasing on his own judgment and taste; he did not wait for the fiat of a dealer or connoisseur, but was himself competent to see and obtain a meritorious work, allowing no medium to interfere between artist and patron, and take from each a proportion of profit. The pictures are the best works of our best painters, produced, for the most part, at the healthiest periods of intellectual life. It is a noble and unique exhibition of the powers of the English school, and was made a free present to the nation by Mr. Vernon, being first exhibited at the National Gallery, soon after his death, in May, 1849. The collection consists of 162 pictures: among them is Sir Joshua Reynolds' "Age of Innocence," one of his best works, which alone cost Mr. Vernon 1450 guineas; some fine landscapes by Wilson, Gainsborough, Calcot, and Creswick; four good pictures by Wilkie, including his "Whiteboy's Cabin;" Collins's "Happy as a King;" a "Battle-piece" by Cooper; Danby's "Fisherman's Home;" Etty's "Youth and Pleasure," "The Bathers," &c.; Eastlake's "Christ weeping over Jerusalem;" Egg's "Scene from Gil Blas;" Goodall's "Village Festival;" Haghe's "Hall at Courtray;" Herbert's "Sir Thomas More and his Daughter;" Landseer's "Peace and War," "High Life and Low Life," and "Spaniels," all worthy exponents of his power; excellent landscapes by Linnell and Lee; Leslie's "Sancho and the Duchess," and "Uncle Toby and Widow Wadman," both capital pictures; Maclise's "Play Scene in Hamlet," one of his finest works, and "Malvolio and the Countess;" Mulready's exquisite cabinet picture, "Crossing the Brook;" landscapes by Nasmyth; Newton's "Yorick and the Grisette;" Robert's interior of "Burgos Cathedral" and "St. Paul's, Antwerp;" Stanfield's "Venice," "Entrance to the Zuyder Zee," &c.; Turner's "Views in Venice," "The Golden Bough," and "William III. at Torbay," all wonderful pictures; Uwins' "Vintage in France," "Chapeau de Brigand," &c.; Ward's "South Sea Bubble," and "Dr. Johnson in the Antechamber of Lord Chesterfield," pictures more thoroughly English in character than any artist has produced since the days of Hogarth; Webster's "Dame School;" and many other works which assert and elevate the character of THE ENGLISH SCHOOL. The nation owes a deep debt of gratitude to the memory of Mr. Vernon, and the artists a still greater one, particularly such as still live and reflect on the difficulties which beset the path of an artist who would see his works publicly exhibited on the walls of his own National Gallery,* honoured by juxtaposition with the great of past ages, and receiving that meed of applause which few men obtain during life.

VERONA GREEN is a variety of the mineral called green earth.

VERONICA, ST. A holy woman who, according to the legend, wiped the perspiration from the Saviour, when toiling to Calvary, upon the sudarium she held in her hand, and which miraculously received the impression of his features. A relic purporting to be this very napkin is still kept in St. Peter's, at Rome. The saint is usually depicted as an elderly woman, displaying the sudarium thus impressed with

* Memoir of Mr. Vernon, introductory to the series of engravings in the *Vernon Gallery*, by S. C. Hall, Esq., F.S.A. In this beautiful publication, every picture has been worthily engraved, in line, by British artists, and accompanied by descriptive letter-press, forming three noble volumes. The plates have also appeared in the *Art Journal*, to which use they were originally conceded by Mr. Vernon.

* The National Gallery, in Trafalgar Square, being too small for the proper exhibition of so large an addition to its pictures, they are, at present, displayed on the walls of Marlborough House; it is, however, but a temporary locality for Mr. Vernon's noble gift.

the Saviour's features; and the incident of her presentation of it to the Saviour is frequently depicted in the pictures of the *via dolorosa*. She was canonised by Leo X., as late as 1517.

VERT. The heraldic term for *green*, expressed in engraving by lines sloping across the shield thus \\\\\.

VERTICAL. Perpendicular to the horizon.

VERZINO, (*Ital.*), or Brazil-wood, produces a kind of *lake*, which was much used by ancient artists. Sandal-wood and logwood were also used for the same purpose.

VESICA PISCIS. Literally, the fish's bladder; a term employed by some antiquaries to designate the elliptical aureole in which the Saviour is sometimes depicted. (See cut, p. 58.) The term is said, by some authors, to have been derived from the sacred character of the fish as a symbol of our Lord, for the reasons given in p. 191 of this work.

VEST. A close-fitting garment of any kind.

VESTAL. A virgin devoted to the service of Vesta, who made vows of eternal chastity, watched the sacred fire on her altar, and attended as priestess in her temple.

VESTMENTS. The furniture of the altar, or the dresses of the priests. Pugin says that the term was also applied to the chasuble alone.

VEXILLUM. (*Lat.*) The flag of the Roman soldier; a square standard affixed to a cross-piece on the summit of a staff;* a scarf attached to the PASTORAL STAFF.† This singular appendage probably owes its origin to the famous cross-banner of the first Christian emperor, the LABARUM of Constantine.

VICES. The various immoral tendencies of the mind were typified by the mediæval artists as human forms, characterised by some emblem or attribute indicative of each ruling passion, and placed in situations of degradation in sacred edifices—as corbels, gurgoyles, &c.; or else as trampled under the feet of the VIRTUES (see that word). One of the most remarkable of these emblematic representations is a mural painting on the north side of the nave of Catfield Church, Norfolk, which delineates each as being swallowed by a dragon of seven mouths, whose body issues from Hell-mouth below.* The seven vices are—Envy, Avarice, Anger, Pride, Lust, Revenge, and Sloth.

VICTOR, ST., of Marseilles, is distinguished by being represented as trampling down a pagan altar, or without his foot, in allusion to its having been cut off by the Emperor Maximian, as a punishment for such desecration of idolatry. ST. VICTOR, of Milan, is also represented with his foot on a broken altar; but he is depicted as a Moor, and sometimes as undergoing martyrdom in an oven or metallic ox.

VICTORY. The goddess of successful conquest, who was represented by the ancients winged, and bearing a palm branch and a laurel crown. (See PALM.)

VIEW. A representation of a building or place.

VIGNETTE (*Fr.*), LITTLE VINE. Ornaments of vine-leaves, tendrils, and grapes, used in Gothic architecture. The capital letters in ancient manuscripts were called by old writers *viticulæ*, or *vignettes*, in consequence of their being frequently ornamented with flourishes, in the manner of vine branches or tendrils. Subsequently, the term was used to signify any large ornament at the top of a page. In the seventeenth century, all kinds of printers' ornaments—such as flowers, head and tail-pieces—were generally termed *vignettes;* and, more recently, the word has been used to express all kinds of wood-cuts or copper-plate engravings, which are not enclosed within a definite border. In this sense, nearly every cut in the present work is a *vignette*.

VIGOROUS. Bold, powerful; applied to

* See ENSIGN and LABARUM.
† See ORARIUM.

* It is engraved in vol. i. of the publications of the Norfolk Archæological Society

such sculpture as that of Michael Angelo, and such painting as that of Rubens.

VINCENT, St. A Spanish martyr, who died A.D. 304, after enduring many tortures, which form the subjects of pictures of the saint. He is usually represented with the spiked gridiron upon which he was tormented, or bearing the iron hook with which his flesh was torn. A raven is near him, in accordance with the legend, which relates that such a bird drove away wild animals and birds of prey from the body of the saint after his death.

VINE. The vine is the emblem of fruitfulness; it was sacred to Bacchus; the productive, overflowing, intoxicating power of nature, which carries man away from his usual quiet and sober mode of living. There is much symbolism in the vine. The vine, with its fruit, was frequently adopted in church decoration during the middle ages, as typical of Christ; the grapes symbolising the disciples (John xv.) as well as the Holy Eucharist. The fathers all compare the blood of Christ to the juice of the grape, and the passion to the wine-press. The origin of the idea is in Isaiah. The blood of the grape is spoken of in many places in Scripture. Christ compares himself to a vine.

VIOLET. A rich and delicate tint, produced by the mixtures of red and blue.

VIRE, Vireu. (*Fr.*) A barbed arrow, used with the early cross-bow.

VIRETON. (*Ital.*) An arrow with a thick, lozenge-shaped head, the feathers

being placed at an angle on the shaft, to make it spin in flying.

VIRGINS are usually denoted by long hair streaming down their back. The wise and foolish virgins, with their lamps lit and unlit, have been frequently adopted in church decoration as statuettes, or in painted glass windows. They occur constantly in Art, the most curious series being those engraved by Martin Schongauer.

VIRTU. (*Fr.*) Objects of Art or antiquity—such as occupy museums or private collections.

VIRTUES. An order of angels, generally represented in complete armour, bearing pennons and battle-axes. The impersonation of the mental virtues, as decorative adjuncts to the cathedrals and churches of the middle ages, was comparatively common. They occur in painting and sculpture. Of the former art, we may study some curious examples of the time of Edward III., which were discovered on the walls of the Painted Chamber, at Westminster, and have been published by the Society of Antiquaries, in the *Vetusta Monumenta*. In these paintings, the Virtues are represented as armed females overcoming their opposite Vices. Thus, *Liberality* tramples on *Avarice*, piercing him with a spear, and choking him with a money-bag; *Meekness* treads under foot *Anger*, &c. Round the moulding of the doorway of the Chapter-house, at Salisbury, similar representations of the Virtues and Vices are sculptured. The most curious and beautiful statues of the Virtues occupy a similar position over the north door of the Cathedral of Chartres. There are fourteen in all. They are works of the fourteenth century, and their names have been sculptured beside them. They consist of Liberty, Honour, Promptitude, Fortitude, Concord, Friendship, Majesty, Health, and Security; the names of the others are effaced, but they appear to be Faith, Prayer, Praise, Power, and Religion.* These figures are all represented as crowned females. In the fifteenth century, they were classified into the *Cardinal Virtues*, consisting of Power, Prudence, Temperance, and Justice; and the *Theological Virtues*, consisting of Faith, Hope, and Charity; the number having a mystic significance, and these figures occasionally radiating in painted wheel windows round a figure of Religion.

* They are engraved and described in Didron's *Annales Archéologiques*. Paris, 1847. tome vi.

VIRTUOSO. (*Ital.*) One who is skilled in a knowledge of the arts of painting, sculpture, or architecture, or is well versed in the study of medals or antiques; a collector of antique and natural curiosities.

VISOR. The movable front of a helmet, perforated or barred for the admission of air, and to enable the wearer to see.*

VISUAL, from the Latin *visus*, sight; an epithet applied to that which relates to sight. Thus, the *visual angle* is that at which an object is viewed; the *visual ray* is the beam of light which impinges on the eye from the object observed.

VITALIS, St. A martyr during the first century of the Christian era, and usually represented as buried in a pit, with stones cast upon him, or as being stoned by pagans. There is another St. Vitalis, who died at the commencement of the fourth century, who is depicted as a horse-soldier, bearing a standard, or carrying a club set with spikes—an emblem of his martyrdom.

VITREOUS. (*Lat.*) Having a glassy surface; consisting of, or resembling, glass.

VITRO-DI-TRINO. (*Ital.*) An ornamental glass-work, invented by the Venetians in the fifteenth century, consisting of a sort of lace-work of white enamel or transparent glass, forming a series of diamond-shaped sections; in the centre of each an air-bubble was allowed to remain as a decoration.

VITRUVIAN SCROLL. A decorative enrichment adopted in architecture, and named after Vitruvius. It consists of convoluted, undulating ornament, which is very fanciful and varied. It frequently

occurs in friezes of the composite order. We select an example, which forms part of the wall-decoration of a house at Pompeii, in which various animals occasionally occupy the centres of the design.

VITTA. (*Lat.*) A ribbon, band, or fillet, encircling the head, confining the hair, the ends hanging down behind. Its colour varied, but white and purple predominate. Vittæ were worn double by the Roman matrons, to distinguish them from the virgins, who wore them single. The white woollen fillets used in the decoration of animals about to be sacrificed at the altar, were also termed *vittæ*.*

VIZARD. A mask for the face.

VIZOR. The movable face-guard of a helmet.†

VOLANT. A term in heraldry, expressive of flying.

* See cuts, pp. 40 and 232.

* See Mitra and Ingulæ.
† See cuts, p. 232.

VOLANTE-PIECE. An extra plate of metal, affixed to the front of a knight's helmet, and screwed to the *grande garde*, which covered the breast. It was chiefly used in the tournament or joust.

VOLETS. (*Fr.*) The *wings* or shutters of a picture, formed as a *triptych;* such is Rubens' famous "Descent from the Cross," in Antwerp Cathedral, the *volets* of which are painted on both sides.* A gauze veil, worn at the back of the head by ladies in the middle ages.†

VOLUMEN. (*Lat.*) The scroll upon which books were written, as the Hebrew law is still transcribed for the service of that church. The roll upon which the ancients wrote their works. The several pieces of papyrus or vellum were fastened together, and written only on one side, forming a continuous piece; to the lower part, a stick called *umbilicus* was fastened, round which the volumen was rolled, and a piece of parchment was affixed to the other end, upon which the title of the work was written, so that when rolled up and placed in the scrinium, the proper roll might be at once taken from the box in which it was deposited. Our cut, p. 387, exhibits this arrangement, adopted for the written books of the ancients.

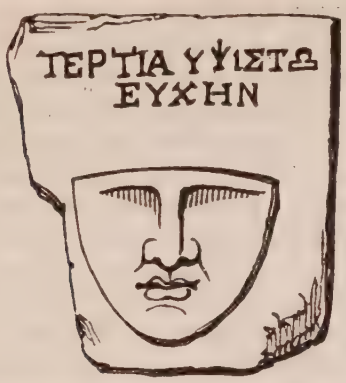
VOLUTE. The spiral decoration which forms the principal distinction of the Ionic capital, and is seen in another form as a portion of the Corinthian capital; it is said by Vitruvius to have originated in the curls worn on each side of the female face: this assertion has been universally accepted as the true origin, but Rich‡ very sensibly observes, that the Greek name, which literally means the *murex* or limpet, indicates that the idea was suggested by the spirals of shells.

VOTIVE TABLETS. Sculptured memorials dedicated to the gods in grateful acknowledgement of recovering from disease, and which were affixed to the walls of their temples. Upon them were represented the parts of the body supposed to have been recovered by prayer to the god, with inscriptions recording his name and that of the donor. The custom is extremely ancient, and, according to Wilkinson, was in use by the ancient Egyptians. He says: "After the cure of a disease was effected, they frequently suspended a model of the restored part in the temple of the god whose interposition they had invoked, precisely in the same manner as in the sheikh's tombs of modern Egypt, and, in the Roman Catholic chapels of Italy and other countries, consecrated to the Virgin or a saint; and ears, eyes, distorted arms, and other members were dedicated as memorials of their gratitude and superstition." He engraves the curious specimen of these antique mementos which is here copied. It is a small stone tablet,

found at Thebes, and is dedicated to Amunre for the recovery of a complaint in the ear. The same custom prevailed in Greece and Rome, and by way of exhibiting the curious identity of the *votiva* used by both nations, we engrave one in the British Museum, found at Athens, which represents the lower part of a human face, above which is an inscription informing us that it was a votive offering to the *highest*, by a lady named Tertia. The

* See PENTAPTYCH.
† See cut to CRESPINE.
‡ *Companion to the Latin Dictionary.*

custom still continues in Catholic countries, the chapels of saints being frequently hung



with such memorials of their supposed agency in removing disease.

VOULGE. Another name for the implement termed *langue-de-bœuf*, and described under that word.

VOUSSOIR. (*Fr.*) The wedge-shaped stones forming an arch.

VULNED. Wounded or bleeding; an heraldic term. Thus, the pelican feeding her young from the wound she makes in her own breast is described, heraldically, as *vulning herself.*

WALL-PAINTING. The external and internal decoration of edifices of all kinds, among the ancients, has received a larger share of attention of late years, owing to the increased taste for polychromy among continental architects, the result of the published notices of antique examples by archæological students. M. Quatremere de Quincy, in his magnificent work *Le Jupiter Olympian*, first propounded the idea of the extent to which the artists of antiquity carried their love of colour.* But it was reserved for more modern investigations to positively establish its abundant use by reference to antique works, upon which it still remained. Messrs. Harris and Angell discovered at Selinitum many vestiges of coloured stucco on the fragments of temples and other edifices built of porous stone; and they found many traces of colour employed without a coating of stucco on hard and compact stone, and also upon marble. M. Hittorf, when travelling with the German architects, M. Zanth and Stier, in Sicily, also discovered indications in abundance of primitive decoration by colour on architectural fragments and mouldings; the presence of colour on figure-sculpture, bas-reliefs, and general ornament. He says: "The principle followed we found to be—the colouring of the body of the wall of a pale yellow, or golden colour, the triglyphs and mutules blue, the metopes and the tympanum red, and some other portions of the building green, and varying these same tints, or using them of greater or less intensity, as the judgment of the artist dictated."* A Greek temple with its brilliant painting and gilding must, in the early ages, have looked wondrously different to the cold, formal relic of to-day. "They endeavoured," says M. Hittorf, "by so doing, to add to the elegance of their buildings without detracting from their majesty; and this system of colouring, when applied under a pure sky, enlivened by a brilliant sunshine, and surrounded by a gorgeous vegetation, was the only means of bringing the work of Art in harmony with the richness of nature. Another reason for its adoption would be its analogy with coloured statuary,† which, employed conjointly with mural historic painting‡ in the edifices of antiquity, would require, in their union with architecture, a necessary similarity in the walls and decoration of the building. The most admired structures of the ancients derived their effect from the harmonious combination of the three arts, the works of which, taken individually, may sometimes approach to the sublime, but cannot, unless united, produce that sentiment of satisfaction and perfection which they then possess."

* See POLYCHROMY for further remarks.

* See a translation of his essay "On the Polychromy of Greek Architecture," in *The Museum of Classical Antiquities*, vol. i.

† For further remarks on this custom see STATUARY.

‡ See LESCHE.

Internal decoration may be studied in the remains of the earliest civilization—that of ancient Egypt—and the great French work upon the subject published by Napoleon, that recently published by Rosellini, or the more popular digest of all by Sir G. Wilkinson, will testify to its use and beauty. Indeed, we owe to the wall-paintings of this ancient people, those representations of life on the banks of the Nile in the days of the Pharoahs, which have no record elsewhere.

In Pompeii and Herculaneum we trace the more refined taste of Greece and Rome. "The frescoes and mosaics show us the character of the Greek painting at its close, and we learn from these remains of the Augustan age what Pliny briefly hints, that, in the decline of the Art, mere mechanical dexterity and quickness of execution came to be more prized than higher and more legitimate excellence.* We see at Pompeii the very style of landscape-painting which Vitruvius condemns, as untrue to nature and unsuited to the dignity of architecture.† We learn thence what was the class of subject and composition preferred by the Roman of the Augustan age as the decoration of his dwelling, and, as it were, the familiar inmate of his home; we see Art, not grave and earnest as in the great public buildings of the capital, but in its more lyric and sportive moments; we are reminded in these frescoes of the careless gaiety and voluptuous ease of the life of Horace; they form the natural illustrations and companions to his odes, as in the early Greek vases we find our best commentary on the poetry of Pindar."‡

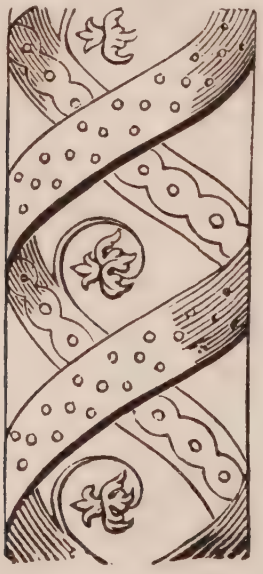
The pictures found at Pompeii and other places are painted in common distemper, and in a harder and more durable kind, in water-colours, called by the Italians *a guazzo;* it is a species of distemper, but the vehicle or medium, made of egg, gum, or glue, completely resists water, and the impasto is surprisingly solid.

In the engraving here given of one of the Pompeian paintings—engraved in the

* See RHYPAROGRAPHY. † See TOPIA.
‡ *Museum of Classical Antiquities*, vol. i.

Museo Borbonico—we have the grouping, in one pictured panel, of the human form in its highest attribute of divinity, displayed by the floral, winged goddess in the centre, who is showering her bounties on the earth beneath; of architecture, subservient to the general solidity of the design, its hard angularities nullified by the lines of foliage, &c., which combine with it, and lead the eye agreeably over the spaces on each side; of the dolphin, a denizen of another element, whose elegant form has been gracefully combined with the Greek volute, displaying the lively and varied fancy of the artist. The laurel-wreaths, bands, fillets, and flowers are all happily adjusted; and thus, in this small group, we find abundant evidence of that general study of all objects in nature, which was one great characteristic of ancient artistic education.

When the designer had to deal with flat surfaces, he frequently adopted a style of decoration which completely carried the mind away to natural scenery by the delineation of landscapes and flowers, or else the architectural enrichments adopted are so arranged, according to the rules of perspective, that we seem to be looking out of the apartment and into the open air, where



we see figures seated on portions of the erections, naturally disposed, and giving great reality to the mimic scene. An excellent example is in the house of Sallust, and on the walls of the Pantheon. The simpler wall-decoration, which we have here engraved, also possesses the same power of relieving the eye from a sense of flatness. The double band which forms the basis of the design, and the interior and exterior of which have different patterns upon them, in varied colours, wind round each other in an agreeable manner, and give the idea of their encircling a hollow space, the harsh vacuity in which is nullified by the floriated ornament which is made to spring from them, and becomes an integral part of the whole.

With the increased wealth and luxury of Rome the taste for house decoration enlarged, and when the seat of empire was removed to Constantinople, it received the addition of an eastern luxuriousness, which gave a peculiar character to polychromy. Temples, churches, and other buildings, were painted and gilt with a lavish hand; and, after the fall of Rome, the Northmen emulated their glories. In Saxony, Germany, France, and England, are still found remains of early wall-decoration, which show the general taste for colour. In the eleventh and twelfth centuries, the elaborately sculptured capitals of sacred edifices were resplendent with painting and gilding, and the walls diapered with ornamental patterns on a richly-coloured ground, or else they were entirely covered with scenes from sacred history. In one of the chapels in the crypt at Canterbury Cathedral are still preserved some distemper pictures of the thirteenth century, delineating the birth of St. John, and other sacred subjects. On the walls of Rochester Cathedral and St. Albans, others have been found; indeed, it would be quite impossible to narrate, in ordinary limits, the list of those discovered in churches at home and abroad.* Private residences, in the same way, were decorated with wall-painting, particularly the great halls of

* See p. 300 for an account of one in the Sainte Chapelle, at Paris.

mansions, which were used as places of general assembly, and, being lighted from high windows, had flat walls beneath, the monotony of which was annulled by arras, tapestry, or tempera pictures. Henry III. ordered the entrance to St. Stephen's Chapel, at Westminster, to be decorated with figures of the Virgin, &c.; and the famous "Painted Chamber," constructed by the same monarch, received that name from the pictures on its walls, some fragments of which were discovered in 1819, and published in the *Vetusta Monumenta* of the Society of Antiquaries. In general, these works appear to have been painted on an absorbent ground, "composed," says Capon, in his notes, "of whiting and the juice of the fig-leaf, which was floated in a liquid state over the walls; the oil with which the colours were mixed was quickly imbibed, or sucked into the ground, so that in the course of years all the unctuous matter was destroyed.' These pictures represented scenes in the life of St. Edward the Confessor; others were selected from scripture history; and there was also a remarkable series of emblematic pictures of the Virtues conquering the Vices. The fondness of Henry for this species of decoration, and the lavish manner in which he ornamented his palaces, have been narrated by Rokewode in his description of these curious pictures. Thus, he ordered the story of St. Edward to be painted in the Chapel of St. John, within the Tower of London, as well as a picture of that saint; and, in the Chapel of St. Peter, the figure of that apostle, and Sts. Christopher, Catherine, and Nicholas; while his own chamber was painted with "the history of Antioch." In Windsor Castle Chapel, he had painted stories from the Old and New Testaments, "the King's Cloister" being decorated with figures of the apostles;

while the private chambers of the sovereign were also enriched with pictures. The castle at Winchester, and the palace at Woodstock, were also covered with scenes from sacred and profane history. The romances of the fourteenth century were favourite subjects for wall-pictures; and the very curious engraving here given is an illustration of the custom. It represents a scene from the famous *Roman de*

Lancelot, in which Morgan le Fay shows King Arthur the paintings on the wall of her chamber, delineating the adventures of that knight, particularly his amour with Queen Guinever. It is copied from a beautiful drawing in an illuminated copy of the romance, in the Royal Library, at Paris (No. 6,784), and was executed in the early part of the fifteenth century. Chaucer speaks, in his *Romance of the Rose*, of a series which,

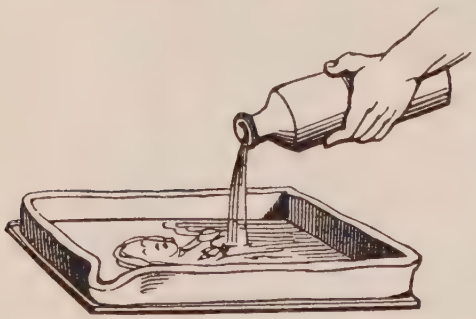
> "With gold and asure over all,
> Depainted were upon the wall."

And the same author, in his *Dream*, describes himself

> "——— in a chamber, paint
> Full of stories old, and divers
> More than I can as now reherse."

The same writer's *House of Fame*, and Lydgate's *Temple of Glass*, are also described as enriched and highly decorated in the same manner. The custom continued until the reign of the Stuarts,* but fell into disuse early in the seventeenth century.

WALLING-WAX. A composition of wax and tallow, used by etchers and engravers to make a bank or wall round the edge of a plate, and so form a trough, into



which the acid is poured over the lines incised through the etching-ground, and which *bites in* the lines as it lies upon the surface. The wax is rendered soft by steeping in hot water, and when of the consistency of putty, is stuck round the plate, and allowed to cool and harden, a spout being made on one side to carry off the acid, as shown in our engraving.

WALNUT OIL, NUT OIL. One of the three oils used in painting, obtained from the well-known fruit of the walnut-tree. It is clear, thin, and paler than linseed oil, and is rendered *drying* by the addition of LITHARGE or WHITE VITRIOL (sulphate of zinc).

WALSTON, ST. A British saint, who gave up all his wealth, and followed agricultural pursuits, dying A.D. 1016, while mowing; hence he became the patron saint of husbandmen, and is usually depicted with a scythe in his hand, and cattle near him.

WATER-COLOURS. Colours ground with water and gum, or size, which preserves their consistency in a solid cake when dried, and can easily be mixed with water, by rubbing them on a moistened palette when wanted. *Moist* water-colours, in a semi-fluid state, are also used for sketching from nature; they require no rubbing, and are kept sometimes in a metal tube, which preserves them from drying up. A complete box of water-colours, for landscape, flowers, figures, &c., as fitted by the best makers, contains lemon yellow, gamboge, Indian yellow, yellow ochre, chrome, vermillion, light red, Indian red, rose madder, carmine, purple madder, Vandyke brown, sepia, brown pink, sap green, emerald green, indigo, French ultramarine, smalt, and cobalt.

WATER-COLOUR PAINTING. A branch of Art which has achieved its great position within the last fifty years. Before that period, it seems to have been considered beneath the attention of first-class artists, who rarely practised it, except for slight sketches, or monochrome studies for oil-pictures. By some of the older writers it was termed *limning*. The early attempts in the art were generally weak in character, and monotonous in effect, as it was restricted in its power by the custom of washing in all the positive shadows with a dark or neutral tint of various shades, and covering them with the local colour of each

* See WATER-WORK for an account of some late examples.

object afterwards. Such drawings, consequently, were thin and poor. Those employed in topographical delineation chiefly practised the art; and Carter, Capon, Gilpin, Dayes, and others, were among the number at the end of the last century and beginning of the present one. Sandby, Payne, Rooker, Wheatly, Hearne, and Girtin, about the same time, began to emulate the variety of tint and depth of colour of oil-pictures, and were succeeded by Nicholson, Varley, Copley, Fielding, &c., who steadily persevered in the same road toward improvement. But the great genius was Turner, who, originally engaged as a topographical draughtsman in the cold, hard style of Dayes, gradually emerged, in the course of years, in a brilliancy of colour and power of effect never excelled by any artist. Simultaneously with his efforts came those of other artists—such as Pyne, Roberts, Prout Cattermole, Harding, Haghe, and a host of others, who gave to the art a celebrity resulting from the talent and power displayed in their works. Water-colour painting now can rival oil in the depth and brilliancy of its tints, while it excels it in the purity and cleanness of its tones; giving atmospheric effects and aërial perspective with singular truthfulness, the result of the peculiar transparency of its medium. The modern water-colour painters have, however, called in the aid of body-colour very extensively, which was not usual with the earlier artists, who considered such modes of obtaining an effect as illegitimate. Once overcoming such scruples, the moderns do not object to *the mode*, so long as *the end* is gained; hence we see high lights and deep shadows put in with distemper or body-colour, brilliant effects produced by scratching up the surface of the paper, &c. In the present day, the art includes a large number among its professors; and two exhibitions, containing about a thousand specimens each, are yearly opened in London alone.

WATERED. Ornamented with a wave pattern. It is produced on sword-blades, in the East, by welding together various qualities of steel. It is formed, in silk and other textile fabrics, by sprinkling water on their surfaces, and passing them through a press with hot or cold rollers, plain or variously indented. In wall-painting, it is imitated by wiping the ground with a dry brush, in a flowing or irregular manner, while wet with colour.

WATER-MARK. The letter or ornament adopted by a paper-maker to distinguish his manufacture, which is thin and transparent in the place where it occurs. The old printers used a *pot* as the water-mark for stout printing-paper, hence termed *pot-paper;* and our modern term, *foolscap*, for a peculiar kind of writing-paper, is derived from the original water-mark—a fool's head with cap and bells.

WATER-SCAPE. A term sometimes used to denote sea-views, in contradistinction to *landscapes*.

WATER-WORK. Wall-painting executed in size or distemper, frequently taking the place of tapestry. When Falstaff cajoles Mrs. Quickly into selling her tapestry to supply him with cash, he declares, "for the walls, a pretty, slight drollery, or the German hunting, in water-work, is worth a thousand of these bed-hangings, and these fly-bitten tapestries." (*Henry IV.*, part ii. sc. 1.) Mr. Knight illustrates this passage, in his pictorial editions of Shakspere by an engraving of one of a series of such tempera paintings, which once decorated the walls of Grove House, Woodford Common, Essex, believed to have been a hunting-lodge of Robert Devereux, Earl of Essex, and pulled down in 1832. The paintings have the initials D. M. C., and the date 1617, and are evidently the work of a Dutch or Flemish artist, many such being employed by the nobility and wealthy merchantmen during the reigns of the Tudors and early Stuarts.

WAX. Bleached BEES'-WAX is the vehicle in ENCAUSTIC PAINTING; it is added to resins in making varnishes, to correct their brittleness. WAX dissolves in a solution of tartrate of potash, and this medium

is employed in making the cakes of wax-pigments for water-colours.

WAX PAINTING. This art, practised by the ancients under the name of ENCAUSTIC, has lately been revived in several countries. The pigments are ground with wax, and diluted with oil of turpentine, to which mastic is sometimes added, and oil of lavender or spike. In ENCAUSTIC PAINTING, the wax colours were burnt into the ground by means of a hot iron (called *cauterium*), or pan of hot coals, being held near the picture. The mere process of *burning-in* constitutes the whole difference between encaustic and the ordinary method of painting with wax colours.

WEATHERCOCK. A vane at the top of a church or other building, in the shape of a cock, that bird being the emblem of vigilance.

WEATHER-MOULDING. The moulding over a door or window to receive and cast off wet; also termed DRIP-STONE.

WEDGEWOOD-WARE. The most artistic and beautiful of English Ceramic manufactures, the production of Joseph Wedgewood, who, by his superior taste and study, gave a European renown to his work, and ensured the aid and patronage of the best men of his day. Flaxman designed for his establishment in Staffordshire, to which he gave the name of Etruria, and from whence emanated a series of works which are most familiarly known by such as exhibit raised cameo-compositions on a lavender-tinted ground. Wedgewood commenced his career as a potter in 1759, and died in 1795, in his sixty-fifth year.*

WELSH-HOOK. A military implement of the bill kind, but having, in addition to a cutting-blade, a hook at the back, to enable a foot-soldier to pull a horseman to the ground, or arrest a flying enemy.†

WENCESLAUS, ST., died A.D. 938, He is usually represented as an armed warrior, bearing a red banner, on which a white eagle is emblazoned.

WHEEL. St. Catherine is distinguished by bearing a wheel (see p. 103), which is set with knives or spikes, and sometimes represented as broken. St. Donatus also bears a wheel set round with lights. St's. Euphemia and Willigis carry wheels, and St. Quintin is sometimes represented with one broken at his feet. WHEELS of Providence, emblematic of the vicissitudes of human life, were frequently introduced in the sculptures, stained glass, and paintings which decorated ancient churches. The large rose-window over the principal entrance to cathedrals is formed like a WHEEL; and upon the rays are sometimes represented the seven ages of the life of man.

WHEEL-LOCK. An invention for winding up the explosive machinery of a gun with a *spanner*, or hand-winch, invented early in the sixteenth century, by Camillo Vitelli, of Pistoia, in Tuscany.

WHINYARD. A broad, light sword.

WHITE. Theoretically speaking, WHITE is the result of the union of the three primary colours, as may be shown in the experiment of Newton, but in practice it is found impossible to produce a WHITE pigment by the mixture of pigments of any other colour: on the contrary, the union of the three primaries, or of the secondaries, produces grey or black. Therefore, our white pigments must be prepared in as great a state of purity for the palette as possible. (See WHITE PIGMENTS.) *In Heraldry*, *argent* denotes whiteness, purity, hope, truth, innocence. The priests of antiquity wore white raiment. The Magi wore white robes. White horses were sacrificed to the sun. In Egypt, a white tiara decorated the head of Osiris. The priests of Jupiter had white vestments; the victims of Jupiter were white. The Druids wore white vestments, and sacrificed oxen of this colour. The Christian painters of the middle ages represented the Eternal Father draped in white; and likewise Jesus, after the resurrection. White was consecrated to the dead

* See further remarks on Wedgewood and his ware in p. 360.

† The Scottish pole-axe, engraved p. 69, will give a correct idea of its construction.

through all antiquity and became a colour of mourning. The Moors designate by this emblem, purity, sincerity, innocence, simplicity, candour.*

WHITE PIGMENTS. The white pigment hitherto most extensively used in painting is WHITE LEAD, or the carbonate of lead,† known under various names—such as CERUSE (see p. 105), FLAKE WHITE (see p. 192), KREMS WHITE (see p. 256,) &c. This material being liable to change when exposed to the action of sulphuretted hydrogen gas, a substitute has long been a desideratum; this appears to be found in ZINC WHITE, or oxide of zinc. CONSTANT WHITE is sulphate of barytes.

WHITING. Chalk cleared of all impurities, ground with water, made into cakes, and dried. It is used for wall-painting, and as a ground for gilding, distemper-painting, scene painting, &c.

WHITTLE. A portable pocket knife, or one worn in a sheath at the girdle.

WICKET. The small door made in the large gates of a house, to give entrance to such as were out after the hours appointed for closing them. Such doors were generally made very small, about four feet in height, so that the person entering must stoop considerably; a step was also made, to oblige the feet to be carefully lifted; all this being done in an age of insecurity, to prevent the entry of improper personages. At the gates of a town, soldiers were stationed with the warder, and decapitation would immediately have been inflicted on any improper intruder.

WIG. A covering for the head, to conceal baldness, and formed of artificial hair. The earliest example in existence is in the British Museum, and is of ancient Egyptian manufacture, and was discovered in a tomb at Thebes. That ancient people generally shaved the head (Wilkinson, vol. iii. p. 355), and wore a wig, because of the opportunity it gave of being occasionally laid aside, and the head thus kept cool. The custom was adopted by the Romans, but simply in the case of baldness. The wig worn by the Emperor Otho is unmistakably visible on his coins. It was not unusual for the wealthy classes to powder it with fine grains of gold and silver. Wigs, in mediæval ages, appear to have been rare, if not unknown, and may be said to have revived about the Elizabethan period, when they were strongly condemned by the puritanic writers. The glorious era of the wig was the reign of Louis XIV. of France, when a mountain of curls covered the head, and flowed over the shoulders of gentlemen, while an abundance of fanciful curls did the same office for the ladies. With Charles II. the fashion was introduced to England, and became so general, that young persons shaved the head, that a wig might be worn. The resumption of the natural hair only took place toward the end of the last century.

WILFRID, St. A Saxon bishop, of much celebrity for converting Pagans, in which act he is usually represented. He died A.D. 709.

WILLIAM, St., of Aquitaine, A.D. 812, is represented as a mailed soldier. St. William of Norwich (the celebrated child reported to have been crucified there by the Jews, A.D. 1137) is represented as a child crowned with thorns, or crucified, or holding nails and a hammer in his hands, and wounded by a knife in the side. St. William of York, A.D. 1154, in pontificals, with archiepiscopal cross. St. William of Montpelier, with a lily growing from his mouth in his grave, with *Ave Maria* in gold letters on it. St. William of Monte Virgine, A.D. 1142, with a wolf by his side. St. William of Maleval, in a Benedictine's habit, with the armour beside him which he had discarded for it. St. William of Roeschild, A.D. 1203, with a torch flaming on his grave.

* Vide Portal's *Essay on Symbolic Colours.*

† It is produced by subjecting leaden plates to the heated action of an acid composed of vinegar or wine-lees, which occasions a crust of carbonate of lead to form on their surface. This is carefully washed, and mixed with sulphate of barytes. If used in equal quantities, it produces the colour known as Venice white; with double the quantity of barytes, as Hamburg white; and with three times the quantity, as Dutch white.

WIMPLE. *In Female Costume*, a covering of silk or linen for the neck, chin, and sides of the face, worn as an out-door covering. First mentioned in the reign of John. It was bound on the forehead by a fillet of gold, jewelled, or of silk. It is retained in the conventual costume of the present day, which, in all but colour, is identical with that of the thirteenth century.

WINGS. The attributes of some of the gods of antiquity and of demons: generally the symbols of haste and impetuosity. We find the Olympian Jupiter provided with wings at the moment of his appearing to Semele; he is also winged as Jupiter Pluvius, on the Antonine Column. Hermes, the swift messenger of the gods, is represented in Hellenic Art with wings on his feet, also on his head, and on his staff. *In Ancient Art*, we find the demons having the most spreading wings. *e.g.* the *wings* on the temple at Athens, which are represented as the demons of storm. Iris has golden wings. Hebe, also, the beautiful cup-bearer of the gods, is winged; and Hesperus and the other genii of light; also Nike, the goddess of victory; as well as Deinos and Phobos, Fear and Horror, because they strike mankind unexpectedly. Eros (Cupid, Amor), and Hymen, the god of marriage, have wings; and Momus, the son of night, the god of laughter. Furies are represented with wings attached to their shoulders, in allusion to the swiftness with which these servants of Nemesis overtake criminals. Psyche, when rising from a chrysalis, and furnished with wings, is the symbol of everlasting life; and the pinions on the head of the Gorgon, of Medusa, of Hypnos, the god of sleep, Thanatos, the god of death, and Morpheus, the god of dreams, all refer to night and death. *In Christian Art*, the use of wings is limited to angels and devils. In mediæval paintings, we find archangels represented with the feathers of the peacock, being a princely decoration, given to them as the first among the messengers of the Almighty. The angels of Satan have, on the contrary, the wings of the bat, thus contrasting them as spirits of darkness with the beings of light.

WINIFRED, St. A Welsh saint, martyred by Prince Caradoc, A.D. 650, who decapitated her; and her head falling on the ground miraculously originated (according to the legend) the famous healing well in Flintshire. She is usually depicted carrying her head.

WISE MEN. The offering of the three Magi or Wise Men to the infant Saviour at Bethlehem, has furnished the subject of a very great number of paintings and sculpture; indeed, with the exception of the Nativity and Crucifixion, it may be doubted if any incident in the life of the Saviour has been so frequently represented. They are generally depicted in regal costume, and one of them as a Moor, They are usually named Jaspar, Melchior, and Balthazar, and are said to have devoted themselves to religious seclusion, Their skulls are still preserved in a splendid shrine, remarkable for its early work and the Roman gems with which it is encrusted, in the Cathedral at Cologne. They are consequently termed at times the "Three Kings of Cologne." They originally reposed in the Church of St. Sophia, at Constantinople, whither they were brought from the East by the Empress Helena, who founded it: in the time of the Emperor Emanuel, they were removed to Milan; and when that city was besieged and won by the Emperor Frederick, in 1164, they were removed to Cologne. They were much worshipped in the middle ages, and their relics believed to possess great sanitary power. They were particularly chosen as intercessors for travellers; and their names, impressed on girdles or rings, or carried about the person, were believed to protect all such persons from accidents on the roads, sorcery, or sudden death.

WOAD. The blue dye prepared from the *isatis tinctoria* of Linnæus, which Pliny tells us was "employed by the women and girls of Britain for dyeing their bodies." It was extensively used in the middle ages, and was produced by grinding

and fermenting the leaves, the paste which results therefrom, when properly drained and dried, was made into cakes of colour: but it is now superseded by indigo, six pounds of which are said to be equivalent to three hundred of woad.*

WOOD-CARVING. An art practised from the earliest period of civilisation, and of which relics are found in Egypt of an exceedingly ancient date. Its use by the early Greeks for statuary dated from a remote period; nor was its exercise confined to the cities of Greece; Rome divided her pre-eminence with Athens, and Pompeii rivalled the excellence of Corinth. It had previously travelled eastward to India and China, where much skill in carving exists in the present day, and subsequently was practised by natives of the Lower Empire, Saracens, Moors, Persians, and the more civilised nations of Asia. After the establishment of Christianity, the art of sculpture in wood was liberally employed in adorning edifices for Christian worship. During the reign of Roman Catholic supremacy, every new church that was designed afforded increased scope for the exercise of the ingenuity of the embellisher. In Germany, more than in any other country, the art appears to have been encouraged; for not only are the churches there richly decorated with exquisite carvings, but palatial edifices, the chateaux of the nobility, and even the residences of the wealthy citizens, boast of works in this material, in every variety, and of superior merit. In the imperial cities and ancient towns of this kingdom, the finest and most singular examples of carving abound, which have been executed between the twelfth and seventeenth centuries. The most remarkable of them are to be met with at Augsburgh, Aschaffenberg, Berlin, Cologne, Constance, Dresden, Gotha, Munich, Manheim, Nuremberg, Ulm, Ratisbon, and other towns of similar antiquity. In the middle ages no gothic structure was erected without being indebted for much of its ornamental character to the artificers in wood. The interior decorations of the oldest edifices, civil and ecclesiastical, will be found in the present day of this material, many of which are designed with considerable taste. In dwelling-houses the staircases, the panels, the ceilings, the doors, the chimney-pieces, and the furniture* appear to have exercised all the ingenuities of Art; and in the churches, the pulpits,† the stalls, the entrances to the confessionals, and various other portions of the buildings, in almost every instance owe their attractions to the same source. Frequently these works are carved in oak or chestnut in low relief, but occasionally human figures, the size of life, representing the miracles of our Saviour and other sacred subjects, are sculptured in alto-relievo or as perfect groups. In Holland and Belgium the same patronage of the art prevailed. The first statue erected in Rotterdam to the memory of Erasmus was made of wood, and set up in 1540. Not only in the public and private buildings of Rotterdam and Amsterdam will this be observable, but in the remote villages and the retired hamlets of the Dutch. Almost every church in Antwerp, Ghent, Brussels, Ypres, and other cities of Belgium, abound with wood-carving, the pulpits particularly, which sometimes represent an entire group of life-sized figures, illustrating some portion of Scripture history, from amidst which the pulpit rises. The town-halls and council chambers were also abundantly decorated in the same way, and the famous carved hall and chimney-piece at Bruges may be cited as an elaborate example of the richness and beauty of these works, in which, amid an abundance of architectural and floral details, are groups of Cupidons, armorial ensigns, emblematic bassi-relievi, and grand statues of the Emperor Charles V., Ferdinand and Isa-

* See Dr. Ure's *Dictionary of Arts.*

* See two beautiful examples engraved in this work as illustrations of the terms SEDILIA and TRACERY.

† See a favourable English example of the fourteenth century engraved p. 363.

bella, and other historic personages. In this country there exists abundant evidence to prove that the English endeavoured to keep pace with their continental neighbours in the application of ornamental sculpture to religious and domestic structures; and many of our old towns, such as Coventry, Chester, Shrewsbury, Ludlow, Hereford, &c., still display fine specimens of the abundance which once enriched them, while our old English mansions, such as Hatfield, Speke Hall, Audley End, Crewe, Burleigh, Hengrave, and many others, preserve an abundance of work to testify to the ability of the old wood-carvers. It is right, however, to note that many of our buildings were decorated by Flemish artizans, particularly in Norfolk and Suffolk; and it is related of Sir Thomas Gresham that his mansion was made and decorated in Flanders, brought over, and merely put together in England. The same is said of the famous Nonsuch House, built on old London Bridge in the sixteenth century. The remains in Ipswich of houses once the residence of wealthy merchantmen present enrichments and general architectural features precisely like those in Flanders, and unlike the style adopted in other old towns; but that, however, proves that we had a race of wood-carvers of native birth and education, though few of their names survive. The most illustrious of the English wood-carvers was Grinling Gibbons, who descended from a Dutch family in London, where he was born, and worked during the reigns of Charles and James the Second. He excelled in carving flowers and foliage; and Walpole has said with justice, "There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species."

WOOD-ENGRAVING. The art of cutting designs on wood, in such manner as to leave the lines in *relief*, those parts which appear white in the impression from the block being cut away; it is the reverse of the method adopted in copper or steel-plate engraving, in which the *incised* lines yield the impression.

The history of this art is intimately connected with that of printing; indeed, they may be considered as inseparable, inasmuch as the earliest type letters were cut in wood, and the earliest books were those known among bibliographers as "block-books," or books every page of which were cut, both letters and pictures, in a solid block of wood. The earliest woodcut, *with a date*, yet discovered is the "St. Christopher," belonging to Earl Spencer. It bears date 1423,* and is a rude work, in coarse outline, representing the saint carrying the Saviour over an arm of the sea. This rude print has been afterwards coloured by means of a stencil-plate,† and was intended for pious uses, in conformity with the popular belief in the protection afforded by the saint's image.‡ These early engravings and block-books seem to have been printed by hand, and not by the press; for the reverse of the lines still retain marks of friction, by which the ink was transferred to the paper, the ink generally being very pale, like a weak tint of bistre, and is believed to have been a water-colour. The most celebrated of the "block-books" are the *Apocalypse*, the *Canticles*, and the *Biblia Pauperum*, all of which consist of pictures illustrated by a few lines of inscription, cut in one block of a quarto size, and printed by friction on dry paper. The plain back of each impression was then pasted together, forming one thick leaf, and the pictures coloured by stencil-plates, or hand, in flat tints. Such picture-books were in use long after

* A cut purporting to have an earlier date on it was discovered in the Library at Brussels a few years ago, and a fac-simile was published in that city, and copied in the *Athenæum*. It is now universally allowed that the date has been tampered with, and the print much less ancient than the period to which these numerals referred.

† See the article on CARDS, p. 98, for other remarks on early engraving.

‡ See his legend, on p. 114.

the introduction of movable type; and the early wood-engravers, besides books of cuts, executed others, consisting of text only, of which several portions are preserved in public libraries, in Germany, France, and Holland. The Royal Library at Munich alone contains about forty books, and a hundred single leaves. Toward the end of the fifteenth century, the practice of introducing woodcuts, as illustrative of the books then universally printed with movable type, became general; and the first printed book executed in England by Caxton, *The Game and Playe of the Chesse*, contains wood-engravings of figures slightly shadowed in simple parallel lines. The frontispiece to *Breydenbach's Travels*, printed at Mentz, in 1486, is the earliest example of *cross-hatching*, or producing varied tints by lines crossing each other. William Pleydenwurff and Michael Wohlgemuth were next employed to produce the woodcuts for the *Nuremberg Chronicle*, a ponderous tome, published in that city in 1493, and abounding with engravings of scenes in sacred and profane history, views of cities, and other decorations. These cuts exhibit more attention to pictorial effect, and chiaro-oscuro; but it was reserved for the great pupil of Wohlgemuth—Albert Durer—to raise the art of wood-engraving to its highest excellence. There are about 200 subjects engraved on wood, which are marked with his initials; some of these he may have engraved himself, but the larger portion must have been *cut* by others, though all were designed and *drawn* upon the wood by him, line for line, as engraved. The practice of wood-engraving thus became a mechanical pursuit, consisting of cutting away the wood between the lines of a drawing, leaving such lines standing in relief, like the type of a printer. It is not likely that Durer occupied much time in such mechanical labour, particularly when we consider that he died early, and has left such a vast amount of work behind him—in painting, drawing, and engraving on copper.* In Durer's works we see an abundance of cross-hatching, a refined arrangement of lines, and a beauty of drawing, unseen in the works of any other artist on wood. His "Dead Christ in the Arms of the Father" is a triumph of art; and his series of the "Life of the Virgin" wonderful for truth and power; the "Flight into Egypt," in that series, may be cited as a marvellous example of pictorial effect and minute truthfulness of drawing, which can only be fully appreciated by looking at the meagre, inartistic works which preceded him, and the less pure ones which followed.

Wood-engraving received great and important patronage from the Emperor Maximilian I., in the early part of the sixteenth century; and the three magnificent works produced under his auspices, and illustrative of his own career, known as *The Adventures of Sir Theurdank*, *The Wise King*, and *The Triumph of Maximilian*, are filled with elaborate and beautiful engravings. The first two are by Hans Burgmair and Hans Schaufelin, and the last also, with the exception of some few by Durer. The wood upon which these old cuts are executed is pear-tree, and they appear to have been cut with small knives or punches, judging from some of the original blocks of Durer's *small* "Life of Christ," and others in the British Museum.

The art, both as regards design and execution, appears to have attained its highest perfection within about ten years of the time of Durer's decease; and one of the best illustrated works produced was the celebrated *Dance of Death*, published at Lyons in 1538. These wonderful little cuts measure only two inches by two and a half, but are full of figures, drawn and engraved with great expression, precision, and beauty, the artist not being *certainly* known. Next in merit are the cuts illustrative of biblical history, also printed at Lyons in the same year. From about 1530, this art began to make considerable progress in Italy; and many of the cuts executed in that country between 1540 and 1580 may vie with the best wood-

* To Durer we owe the invention of etching.

engraving executed in Germany during the same period. Bernard Soloman, known as "Little Bernard," from the small size of the woodcuts he designed, was extensively employed in the middle of the sixteenth century by the bookselling trade, to produce "picture-books," consisting of cuts on each page, with a few lines of illustrative description,* as well as to elucidate general histories by the aid of his engravings. He seems to have devoted himself to the art almost exclusively. Jost Ammon, born at Zurich, in 1539, was also extensively employed in the same manner by booksellers until the close of the century. At that period, the profession began to lose its artistic character; and though a multitude of wood-engravings were executed until the middle of the seventeenth century, they were of very inferior design and execution. Between 1650 and 1700, wood-engraving, as a means of multiplying the designs of eminent artists, either as illustrations of books or as separate cuts, may be considered to have reached the lowest ebb. "A few tolerably well-executed cuts of ornaments are occasionally to be found in Italian, French, and Dutch books of this period; but though they sufficiently attest that the race of *workmen* were not wholly extinct, they also afford ample proof that *artists* like those of former times had ceased to furnish designs for the wood-engraver."† The art produced few examples better than the ordinary cuts at the head of a ballad; and, though continually practised in a small way, until Thomas Bewick appeared as a professor of the art, obtained no attention. Bewick's style was essentially different to all which preceded him, inasmuch as his work with the graver testifies to his power as an artist, as well as a mere cutter of wood. He adopted pictorial effects, and carried them out with a vigour and truth never displayed in the art before; while his knowledge of nature enabled him to express with his graver, without the guide of a drawing, many natural objects with wonderful truthfulness. It was his genius which revived the decayed art, and gave it new vigour; and to it we owe the enormous patronage it has received in modern times.*

The art, as now practised, consists in cutting on pieces of box-wood designs drawn by an artist upon the surface. These designs, if tinted, are washed with Indian ink; such washes being cut into a series of fine lines, expressing such gradation of tint when printed. The drawings are generally highly finished with the pencil, and in general are entirely drawn in pencil lines, the engraver having nothing else to do but to cut the wood out of the interstices with a series of tools of different widths and sorts. Hence much of modern wood-engraving is simply mechanical, and does not require a knowledge of Art; indeed, many wood-engravers have no power of drawing at all, and get every line drawn on the block for them by a professional "draughtsman on wood," of whom there are many. It therefore sometimes degenerates into the most mechanical of arts, depending almost entirely on the designer.

WORKING DRAWINGS are such as are made by an architect of the plan, elevation, sections, and details of a building, and which he distributes among the artizans employed on its construction.

WREATH. A circular ornament of ribbons, flowers, or leaves, used for decorative purposes—to crown sacrifices at the altar, victors in games, conquerors in war, or deserving citizens—in ancient times. In mediæval ages, it was adopted to distinguish a knight, and consisted of the twisted garland of cloth by which the knightly crest was affixed or held to the helmet.

* Of such character were the *Icones Historiæ Veteris et Novi Testamenti*, and *La Metamorphose d'Ovide Figurée*, both printed at Lyons.

† *A Treatise on Wood-Engraving, Historical and Practical*, by W. A. Chatto, published by C. Knight, 1839, from which elegant and erudite work we quote all our authorities.

* Bewick was born Aug., 1753, and died Nov. 8, 1828. His best work is his *History of British Birds*, and the "tail-pieces" in that and his other books.

It is supposed to have been adopted by the Crusaders, in the fourteenth century, from the Saracenic turban.* These wreaths are formed of two colours, being those of the principal colours of the arms, which are twisted alternately, and divide it into six divisions in modern heraldry.

WROUGHT. Worked into shape, or decorated by hand-labour.

WULSTAN, ST. A Saxon bishop of Worcester, who died 1095, he received his see from Edward the Confessor; and, on being falsely accused by enemies, and ordered to resign it, planted his crozier in the confessor's shrine, declaring that he alone should decide on the recipient. The legend relates that none but Wulstan could remove it; hence he was cleared of imputation, and this miracle is the one usually depicted by artists.

WYVERN. An imaginary beast, invented by heralds, having the head and forepart of a dragon, with two legs only, the pointed tail of a scorpion, and winged.

XENIA. (*Gr.*) Pictures of still-life, fruit, fish, &c., many of which have been found as decorations on the walls of houses in Pompeii, and appear to have been popular for this purpose with the classic nations.

XYLOGRAPHY. A Greek term, of recent invention, applied to wood-engraving, and derived from *xylos*, wood; and *grapho*, to engrave.

YELLOW. One of the three primary colours: united with blue it yields *green;* with red it produces *orange*. Its type may be found in the field buttercup, which is a pure yellow. All our yellow pigments are alloyed with blue or red. Gamboge is a tolerably pure yellow pigment, but is tinged with *blue;* then comes gold ochre, tinged with *red*, next, yellow ochre and Naples yellow. The other yellow pigments are chrome yellow, lemon yellow, Indian yellow, gall-stone, Roman ochre, Mars yellow, terra di Sienna (raw and burnt), Italian pink, cadmium yellow, &c. All the vegetable yellows are very liable to rapid deterioration when exposed to light. In blazonry, gold is the symbol of love, constancy, and of wisdom; and by opposition, yellow in our days still denotes inconstancy, jealousy, and adultery. In France, the doors of traitors were daubed with yellow; and in some countries the law ordains that Jews be clothed in yellow, because they had betrayed the Lord. Judas is represented clothed in yellow. In Spain, the vestments of the executioner are red or yellow; the yellow indicates the treason of the guilty, the red its punishment. In Christian symbolism, gold and yellow were the emblems of faith. St. Peter, the rock of the Church and guardian of the holy doctrine, was represented by the illuminators and miniaturists of the middle ages with a golden yellow robe. In China, yellow is the symbol of faith.

YELLOW LAKE. A bright coloured pigment liable to change by the action of light, and which will not bear metallic conjunction.

YELLOW OCHRE. An earthy pigment coloured by the oxide of iron. It is very useful both in oil and water-colours, being transparent, durable, and mixing well with other pigments.

YELLOW ORPIMENT or YELLOW ARSENIC. A sulphurated oxide of arsenic of a bright and pure yellow colour, but, although not liable to any injury by exposure to impure air, it has little durability when mixed with water or oil, and soon fades if mixed with white-lead.

ZAFFRE. A blue pigment prepared from cobalt, resembling smalt, and much used by the ancient artists. Ultramarine and lapis-lazuli were known as *zaffiro*, and that term merges into *saphiro* or *sapphire*, the precious stone; the terms for all which seem to come from one root.

ZIGZAG. A term adopted by some writers to denote the chevron* so frequently introduced as a decoration in Norman architecture.

* See cut to ORLE and CREST.

* See cut p. 119.

ZINCOGRAPHY. The art of drawing upon, and printing from, plates of zinc.

ZINC WHITE, Chinese White. The oxide of zinc has lately come into extensive use as a pigment, in the place of the carbonate of lead. It has not so much body as the latter, but it is permanent in the air, and mixes well with other pigments. The sulphate of zinc, or *white vitriol*, is used as a dryer. Plates of zinc have been used instead of lithographic stones within the last few years for similar purposes.

ZODIAC. (*Gr.*) The celestial sphere: a pictured representation of the constellations, according to the human and animal forms they are supposed to resemble. The imaginary belt in the heavens, through which the sun passes in its annual revolutions. It contains the twelve emblems of the month, known as the signs of the zodiac.

ZONE (*Gr.*), Cingulum (*Lat.*) A flat belt or girdle worn round the hips; its purpose was manifold: to hold money, instead of a purse; to hold up the tunic when the wearer was engaged in active exertion of any kind, such as hunting, travelling, &c. The zone or girdle was worn by young unmarried women; and removed only upon their marriage. In some works of ancient Art the girdle is worn round the cuirass. (See Cingulum.)

ZOOPHORUS. (*Gr.*) The term for the frieze in classic architecture, from ζωον, an animal; φερω; to bear, because it was generally adorned with such figures. For the same reason, the Greeks sometimes termed the zodiac *zoophorus*, because of the figures used for the constellations frequently taking animal forms.